

DECEMBER 18, 1954

MOTION PICTURE HERALD

Exhibitor Committee
Prepares War Plans
For Toll TV Fight

COMPO'S Star Poll
Set for November '55

REVIEWS

(In Product Digest): 20,000 LEAGUES UNDER THE SEA, BAD DAY AT BLACK ROCK, YOUNG AT HEART, THIS IS YOUR ARMY, THE BAMBOO PRISON, AN INSPECTOR CALLS, THE OTHER WOMAN, THE ATOMIC KID, DEVIL'S HARBOR, PAID TO KILL

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.



IT'S
OFF TO
A
FLYING
START!

M. P. DAILY

Boxoffice Stimulant

M-G-M 'SALU
THEATRES'

Campaign, to Run fro
To Use 'There's More F

M-G-M'S

INDEPENDENT FILM JOURNAL

Metro's Tick
A Success

TALK OF THE IND

M-G-M Does It Again! Great Response From Theatres and Trade Press. Thanks!

Forward in '55! The response to M-G-M's 1955 MOTION PICTURE THEATRE CELEBRATION has been tremendous. M-G-M's nationwide promotion is perfectly timed to accelerate the box-office upbeat. Tie-in your theatre with a local Celebration to stimulate your business. Watch for M-G-M Press Book, soon available with FREE accessories. You asked for ACTION, Mr. Showman! This campaign is for *you*. Join now!



TE TO
N '55

Jan. 1 to April 30,
at Movies' Slogan

FILM DAILY

Four-Month Project at Start
Of New Year Designed to
Stimulate Exhibitor Efforts

SHOWMEN'S TRADE REVIEW

FIRST MGM WORKSHOP FILLS HOTEL'S BALLROOM

To maintain the momentum of
the film biz's recovery in 1954,
Metro is launching a nationwide
showmanship drive designed as a
salute to exhibitors of the United
States and Canada. The campaign's
first day (Tues.)

PROMOTION AT COMMUNITY LEVEL

M. P. HERALD

t Selling Workshop
Inaugural Session

WORKSHOPS DRAW BLUEPRINT
FOR INCREASED PATRONAGE

M. P. EXHIBITOR

Exhibitors Laud
MGM Workshop

FILM BULLETIN

SHOWMAN CALL
WORKSHOP 'TONIC'

USTRY!

WOW!

Preview of M-G-M's

"BAD DAY
AT BLACK ROCK"

SENSATIONAL!

Market Research Service survey is
one of the highest reports in dra-
matic field. The first public showing
last week of M-G-M's first Celebra-
tion release held the audience spell-
bound at Loew's 72nd St. Theatre,
N.Y. It's just the beginning!

★

JUST A FEW OF M-G-M's CELEBRATION RELEASES!

Ask your Branch for other fine films available!

"BAD DAY AT BLACK ROCK" (January)

(CinemaScope—Color) • starring Spencer Tracy • Robert Ryan
co-starring Anne Francis • Dean Jagger • Walter Brennan • John
Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" (January)

(CinemaScope—Color) • starring Stewart Granger • Grace Kelly
Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" (February)

(CinemaScope—Color) • starring Robert Taylor • Eleanor Parker
with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" (February)

(CinemaScope—Color) • starring Esther Williams • Howard Keel
Marge and Gower Champion • George Sanders • with Richard
Haydn • William Demarest

"HIT THE DECK" (March)

(CinemaScope—Color) • starring Jane Powell • Tony Martin
Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond
Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish
Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" (March)

(CinemaScope—Color) • starring Glenn Ford • Eleanor Parker
with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" (April)

(Color) • starring Leslie Caron • Michael Wilding • with Keenan
Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" (April)

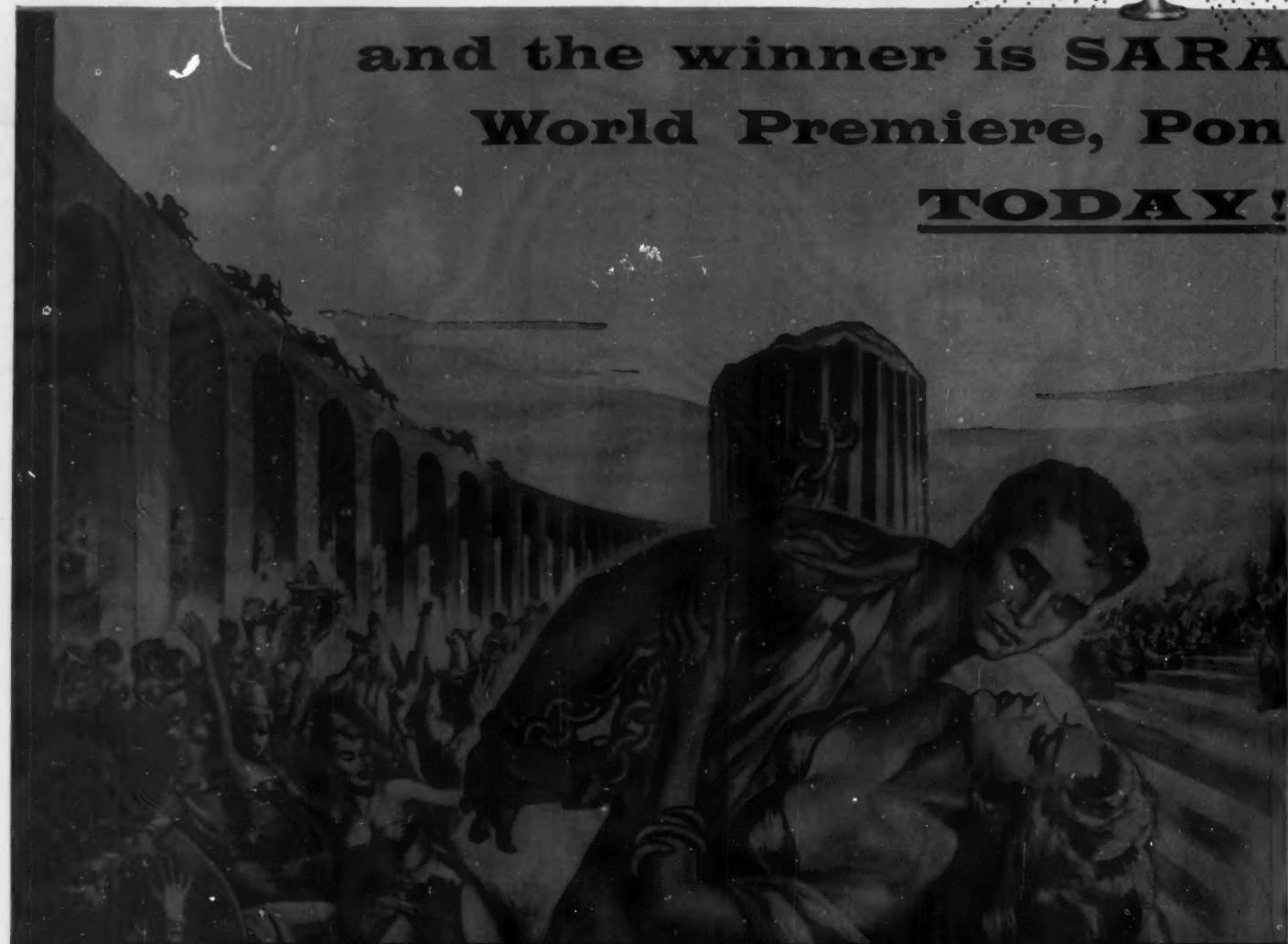
(CinemaScope—Color)
starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice
Teynac • Robert Christopher • Joseph Tomelty and Victor Francen

1955—The year of M-G-M's "THE PRODIGAL"

Hundreds of cities and towns cor

THE SILVER

and the winner is SARA
World Premiere, Pon
TODAY!



WARNER BROS. PRESENT THOMAS B. COSTAIN'S RECORD BEST-SELL
WITH A CAST OF THRONING THOUSANDS, STARRING
VICTOR SAVILLE PRODUCTION IN VIRGINIA PIER JACK AND INTRODUCING PAUL
CINEMASCOPE MAYO ANGELI PALANCE NEWMAN
WARNERCOLOR STEREOPHONIC SOUND

The contest was telecast and broadcast every weekday for three solid weeks on Art Linkletter's famous CBS "House-Party" —over 69 TV stations, 203 radio stations!

Saranac Lake, N. Y. was chosen as the community that led the nation in selling the most Christmas seals per capita during the first three days of the drive. Not only a

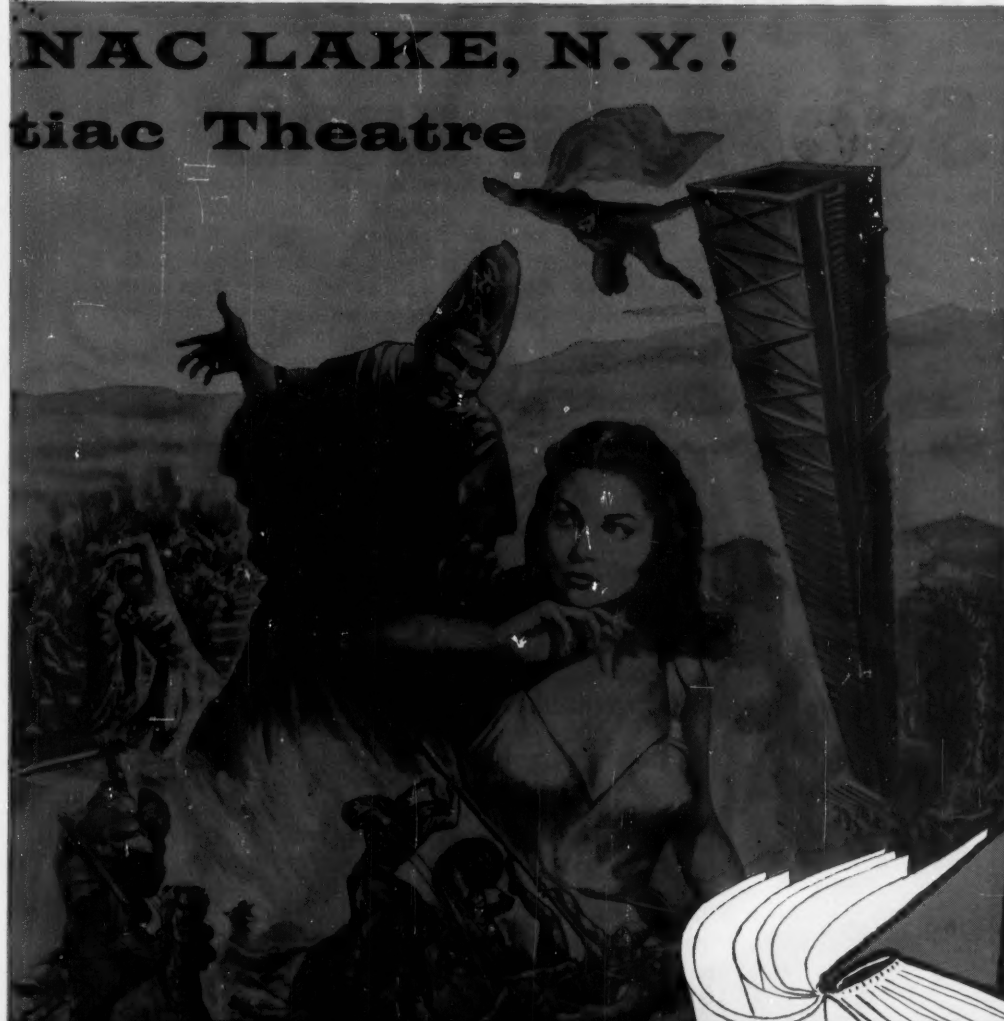
...AND PRE-RELEASE SHOWINGS B

Competition for The World Premiere of

CHALICE

MAC LAKE, N.Y.!

tiac Theatre



It's a full-scale
lights-up Hollywood
premiere to be
covered by TV and radio,
newsreels and the
press, with Art Linkletter
as master of ceremonies
and a giant star
and celebrity turnout
including

VIRGINIA MAYO
JACK PALANCE
TAB HUNTER
PAULA RAYMOND
ANN ROBINSON
LUCY MARLOW
GONZALES GONZALES
MARIAN CARR
LORI NELSON
and Producer-Director
VICTOR SAVILLE

ER READ BY OVER 25 MILLION!

Written for the screen by
LESSER SAMUELS
Associate Producer

DIRECTED BY
VICTOR SAVILLE

PRESENTED BY

WARNER BROS.



tremendous build-up for the picture—not
only help for a fine cause—but a genuine
public relations accomplishment for the
entire motion picture industry!

EGIN CHRISTMAS!



ARE YOU EQUIPPED FOR CINEMASCOPE IN 1955!



*The cornerstone of 12,463 theatres !**

** as of Dec. 14, 1954*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 12

December 18, 1954



Issues in 16mm Suit

MANY individuals in the industry have been worrying so much about the possible impact of fee-TV (assuming that it will be authorized by the FCC) that little attention has been given to the Government's 16mm suit. After the usual long delays in such actions it has now been set down for trial in the Federal Court in Los Angeles for some time in 1955. Notwithstanding the prospects of a long trial and an appeal by one side or the other it is likely that an adverse decision in the 16mm case would have an effect on exhibition long before subscription television's impact could be felt.

It is almost certain that the FCC will hold lengthy hearings on the advisability and practicality of fee-TV and then ponder long before setting any standards for such a service. Even after this period elapses it would still be necessary for manufacturers and installers of equipment to do a staggering job before fee-TV could constitute a substantial threat to the country's theatres.

One of the mysteries about the Government's 16mm suit is that it seeks indirectly its prime aim—i.e. availability of Hollywood's product for television. The Government alleges in its complaint that there is a conspiracy in restraint of trade affecting the distribution of 16mm prints. The Government wants 16mm prints of features to be licensed in competition with regular theatres. It is no secret certainly that exhibitors have opposed such exhibitions as unfair competition. Distributors have not booked 16mm prints in competition with theatres for the good business reasons that the potential revenue from 16mm operators is negligible when compared with theatres.

THE "joker" in the Government's complaint is that it seeks availability of Hollywood product on 16mm for television stations as well as for 16mm exhibitors. It is proposed that 16mm prints be offered by all those film companies which make such prints on "reasonable" terms and with "reasonable clearance" to television broadcasters and 16mm outlets in competition with established theatres. (Neither MGM nor Paramount releases 16mm prints so they are not defendants.)

Litigation and arbitration proceedings in the motion picture industry long have demonstrated that few agree on the meaning of "reasonable terms" and "reasonable clearance." In recent years clearance has been diminish-

ing almost everywhere. In many places a point has been reached at which exhibitors, distributors, and the public are suffering because the payoff of product in an area is so rapid. The dangers to exhibitors of having a new picture shown on local television stations and in 16mm halls within a matter of weeks after the downtown opening are self-evident. Presumably a Government victory would make available to television all old releases.

The provision which would give the Federal Courts power to fix "reasonable terms" might be distasteful to all parties and the opening wedge to complete Federal fixing of terms and admissions for all product and all classes of theatres.

One further point of interest in the 16mm suit is that the defendant companies have no clear idea of the origin of the complaints to the Department of Justice. Some speculate that it was an attack by television interests—broadcasters, manufacturers or those promoting fee-TV or a combination of them. Others speculate that the complaints came from 16mm operators, including some important hotel operators who want to have free movies. There was surprise in the industry that this case was one that has been selected for vigorous prosecution. The public interests would not seem to be adversely affected even if the conditions complained of by the Department of Justice exist. A weakening of the economic health of the nation's 18,000 theatres would certainly be against the public interest.

■ ■ ■

Selling Stereophonic Sound

EXHIBITORS who have already installed stereophonic sound or are contemplating doing so will be interested in the special campaign book being distributed this week by 20th Century-Fox. Once again that company has stated its view: "Stereophonic sound is as vital to the fullest audience enjoyment of CinemaScope presentations as the anamorphic lens itself. It was devised as an integral part of the CinemaScope medium and is a basic factor in achieving the best in CinemaScope projection." The campaign book features advertisements and exploitation ideas to arouse patron interest in magnetic directional sound. Exhibitors who have a substantial investment in sound equipment have a responsibility to publicize the merits of the system and to stimulate press and public attention.

—Martin Quigley, Jr.



The Herald wishes one and all a joyous holiday
season—A peaceful, happy and prosperous New Year



Letters to the Herald

Offer the Best

TO THE EDITOR:

In the November 27 issue of The HERALD you printed a letter from Edward A. Rosenblatt, an independent sound engineer, who was critical of exhibitors who are presenting CinemaScope motion pictures without the advantage of full four-track stereophonic sound.

I want to say, "Bravo" to Mr. Rosenblatt's assertions!

All too well do I remember those dark days in the motion picture business when, in my home town of Gadsden, Alabama, the manager of the ace house tried in vain to lure patrons into his theatre to see the "cream of the crop" of the silent pictures plus the opportunity to win \$50 in gold. Needless to say, no one was interested. People on the corner each day were excited about having gathered around a battery operated radio with ear phones listening to a radio station several hundred miles away!

There was no doubt that radio had something more to offer the public than silent motion pictures. Then an overwhelming and revolutionary thing happened. Motion Pictures began to talk!

Anyone who has been in the business long enough knows full well the terrific amount of money he had to expend for a few years in order to keep up with talkies. First, he had to install various and sundry disc reproducing systems. Then came the vital photo-electric cell system and the talking picture was on its own. The business thrived for more than twenty years without any appreciable advancement in technique. I would like you to name any other product on the American market (for mass consumption) which has enjoyed so great a prosperity as has our business without any major improvement whatever for so long a period.

Television is here. It is here to stay. If the public can get as good entertainment at home on their television screens as they can get at their local motion picture theatres, why go out and pay to see it?

History is indeed repeating itself! The thing for our industry to do is to give the public something it cannot get at home on television just as the talkies gave sight plus sound in competition with radio over twenty years ago.

I believe, as Mr. Rosenblatt does, that any exhibitor who presents any motion picture in the name of CinemaScope without the full benefit of the photographic and stereophonic sound available is fooling himself as well as the public.

Argument has it that the public doesn't know the difference between regular and stereophonic sound. As such I must agree with that argument. However, we must never forget the fact that full stereophonic sound in accompaniment with the visual ad-

vantage of CinemaScope photography and reproduction does greatly enhance the presentation of a motion picture. While the public is not aware of the technical aspects of the art, they are all too well aware of the fact of whether or not they enjoyed the picture more than staying at home and looking at their favorite television program.

Progress is as inevitable as death and taxes. When the investors in our business realize that, I think we will all be well on the road to the victory over our obstacles.—*R. L. CURRY, Field Inspector, Altec Service Corp., Mullins, S. C.*

Ad Survey

TO THE EDITOR:

How much good is advertising doing us today? We spend a good percentage of our gross to advertise a picture, but do we follow up and see just what we get for our money? I'm calling up three people a day to ask them questions about my program for the coming month. If they can answer they get a free pass to the show on the night they are called. I also try to get information on what kind of advertising makes the best impression on them. After a few weeks I will be able to compile this information and see just how many people know what is playing at my theatre every night. This should be a big help in bringing up my profits.—*MERT MARTIN, Manager, Unique Theatre, Gunnison, Colorado.*

No Knights

TO THE EDITOR:

I have seen CinemaScope come to the theatre screen. The public has seen it now many times. They are tired of CinemaScope now. Why? Because there has not been a decent production as yet with a good story. People are tired of knights and their shining armor. They want something gay and happy in these trying days, not to relive the years gone by.—*TERRY CALLAGHAN, Sandusky, Ohio*

Round Table Lauded

TO THE EDITOR:

I always find the Managers' Round Table pages of The HERALD most interesting in the exchanging of ideas and suggestions put forward by other members.—*K. C. BROMLEY, manager, Metro Theatre, Melbourne, Australia.*

Accent the Shorts

TO THE EDITOR:

Now that most producing companies are once more seeing the light with good films, they should start paying attention to a most important part of the program—the shorts. Gain the public's further support by turning

WHEN AND WHERE

December 19: Annual banquet of the Variety Club of Baltimore, Emerson Hotel, Baltimore.

December 21: Annual Christmas party, Associated Motion Picture Advertisers, Picadilly Hotel, New York City.

December 21: New York Cinema Lodge of B'nai B'rith, entertainment junket to Will Rogers Memorial Hospital, Saranac Lake, New York.

December 31: Open House sponsored by Tent 37 Variety Club, Cosmopolitan Hotel, Denver.

January 6: Annual luncheon and election of officers, Cleveland Motion Picture Exhibitors Association, Cleveland.

January 12: MGM Ticket Selling Workshop, Denver.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 17: Joint meeting of exhibition and distribution arbitration committees, New York City.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

January 19: Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

January 24: MGM Ticket Selling Workshop, Jackson, Miss.

February 8: MGM Ticket Selling Workshop, Richmond, Va.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

February 22: MGM Ticket Selling Workshop, Detroit.

February 28-March 1: Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

March 1: MGM Ticket Selling Workshop, Columbus, Ohio.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

out good shorts, and with the better films being made, TV will be just another slight inconvenience. Mind you, I feel that the exhibitors will help lots if they advertise certain shorts in their advance programs, especially if they are worth the advertising.—*DAVE S. KLEIN, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.*

On the Horizon

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

TRIAL DATE

That long delayed and from the industry point of view superfluous Government anti-trust suit, the one directed against the majors and subsidiaries because they allegedly withheld 16mm prints from possible competitors, such as television stations for instance—may get to trial next May 30, or even later. Government and company attorneys in Hollywood this week conferred on simplification of basic issues and on trial date. The date tentatively set was September 6; but Government attorney James McGrath is urging May 30.

DOUBLING

Whether to increase common stock from 1,000,000 to 2,000,000 shares at \$5 par, was to be voted upon by Columbia Pictures stockholders Friday in New York. Columbia has for years been paying dividends on common stock. By amending the certificate of incorporation to increase the shares, Columbia will have available additional shares for future stock dividends or other purposes.

STATUS QUO

A letter to the stockholders of RKO Pictures Corp. dated December 16 announces that (a) Howard Hughes has not "at any time" tendered to the company any of the 1,262,120 shares held in his name, and the offer of the company to purchase his stock at \$6 per share expired December 15; (b) none of the 884,900 shares registered in the name of Atlas Corp. has been tendered for redemption and the Atlas management has notified RKO Pictures that none of it will be tendered at any time during the remainder of the redemption period and, (c) the board of directors of RKO Pictures has determined that the invitation to stockholders other than Mr. Hughes to redeem stock at \$6 per share will expire at the close of business December 31, 1954, and will not be extended. The holdings of the company immediately after the sale of its assets to Howard Hughes consisted of \$23,489,478 in cash. As of December

14, a total of 952,987 shares of stock had been redeemed at \$6 per share. Exclusive of the stock owned by Atlas and Mr. Hughes, there remains a total of between 700,000 and 800,000 shares outstanding owned by about 4,500 persons. The stock closed Tuesday at 7 1/8.

HAPPY BANKERS

Never in the calculable future is the television film going to become the banker's darling that the theatrical motion picture film was in the era starting with the late Dr. A. H. Giannini and ending with the flurry of mortgage foreclosures in 1947. Because, according to a leading banker in the Los Angeles area where film financing was so long a favorite venture, "the amount of money involved isn't enough to earn the cost of the bookwork—title clearances, property rights, research and policing—that the servicing of such a loan entails." On the contrary, the financing of a million-dollar picture, in the pre-1947 period, was about the simplest, surest and always the most entertaining lending activity in the banking business, says the same authority. ("No names, please".)

Du MONT RUMOR

Does American Broadcasting-Paramount Theatres want the Du Mont television stations? The rumor of a deal was floating again in New York financial circles last week and Du Mont stock advanced two points in two days.

WATER, WATER EVERYWHERE

Hollywood, which apparently likes to go around in cycles, seems to have hit upon a new one. The producers are now all a-sea as witness some of the forthcoming cargo from the studios: "It Came from Beneath the Sea," "Moonfleet," "Admiral Hoskins Story," "Underwater!" "Mr. Roberts," "The Sea Chase" and "20,000 Leagues Under the Sea." For land-lubbers, Esther Williams is ready to cavort in "Jupiter's Darling."

Floyd Stone—William R. Weaver
—Jay Remer—J. A. Otten



AT UNIVERSAL's sales and promotion meeting all of last week, in the studio: Seated are Mark Plottel, Empire-Universal; David Levy, district manager; F. T. Murray, branch operations; Ray Moon, assistant sales manager; David A. Lipton, vice-president; Milton R. Rackmil, president; Charles J. Feldman, vice-president; Alfred E. Daff, executive vice-president; Edward Muhl, production vice-president; Americo Aboaf, foreign manager; P. F. Rosian, district manager; P. T. Dana, East; Joseph Gins, district manager. Standing, Clark Ramsay, A. W. Perry, Fortunat Baronat, F. J. A. McCarthy, Robert Gillham, Maurice A. Bergman, Henry Martin, James Frew, Foster Blake, Irving Sochin, Ben Cohn, Philip Gerard, Harry Fellerman, Archie Herzoff, Manie Gottlieb, Charles Simonelli, Morey Weiner, Barney Rose, Jeff Livingston, James Jordan, Lester Zucker.

This week *in pictures*

IN BOSTON, as the Independent Exhibitors of New England met: Irving Isaacs, president; Abram F. Myers, National Allied board chairman and counsel; Irving Dolinger, its eastern vice-president; Norman Glassman, IENE chairman; and Julian Rifkin, New England Drive-In Theatre Association treasurer.



IN HOLLYWOOD, at the Paramount studio and at a reception, top right, in the home of Don Hartman, executive producer. Shown in that photograph are A. W. Schwalberg, right, sales chief; Monroe Goodman, left, his assistant; and Oscar Morgan, short subjects sales manager. At the right, Sid Blumenstock, left, advertising manager; Mr. Hartman; Jerome Pickman, advertising-publicity vice-president; and Y. Frank Freeman, studio vice-president.

Meetings

took place last week, in exhibition, and at the studios, as the new year and its problems approached. On this page are some snapshots.

IN MEMPHIS, as Tri-States TO directors met: Jim Carbery, president; Bill Sockwell, Mrs. H. A. Fitch, T. M. Jourdan, Doyle Branscum, K. K. King, Mrs. Jessie Howe, Alton Sims, Nona White, Roy Cochran, T. A. Ballas, W. E. Ruffin, Jr., Nathan Flexer.



RKO RADIO's regional sales meetings continued, this week, with one in New York, right. At the dais are Nat Levy, East-South; Edward L. Walton, assistant to president James R. Grainger; Walter Branson, worldwide sales; Herbert Greenblatt, domestic sales; Sidney Kramer, short subjects sales; Harry Gittleson, executive; Frank Dervin, Mr. Walton's aide.



AND IN HOLLYWOOD, at the left, Edmund Grainger signs with the company to produce big budget pictures. Watching are C. J. Tevlin, studio vice-president, and, center, James R. Grainger, president.



by the Herald

ERIC A. JOHNSTON, MPAA president, tells about his one month survey of the Far East. See page 23.

STEPHEN BOSUSTOW, UPA (cartoons) president, holds the trophy given him by the Beverly Hills chapter, City of Hope National Medical Center, because he donated cartoons to a benefit festival. Chapter members are Charles Edelman, Lee Kaufman (president), and Harry Holdsberg.



PLANNING the "Romeo and Juliet" New York opening: Robert S. Benjamin, UA board chairman; Eddie Dowling, right, March of Dimes Theatre Committee chairman; and Magda Gabor, committee member.



THE PIANO PLAYER is Frank Sinatra, and the singer, Doris Day; and the scene is from Warner Brothers' "Young at Heart", a review of which may be found in this week's Product Digest. Two other performers of note in this film are Ethel Barrymore and Gig Young.





THAT'S A STARRY LINEUP at the left, one of the scenes from 20th-Fox's \$4,000,000 plus tribute to show business, "There's No Business Like Show Business". The performers are Johnny Ray, Mitzi Gaynor, Dan Dailey, Ethel Merman, Donald O'Connor, and Marilyn Monroe. The picture opened at the Roxy Theatre, New York, Thursday evening, benefiting the Actors Funds of America, and with appropriate, and myriad, festivities, proclamations, and ceremonies.

CINEMASCOPE has been in Great Britain one year. Last week, luncheon to 20th-Fox president Spyros Skouras, at the Savoy, London, was one method of celebration. In the picture at the right, Mr. Skouras greets Cecil Bernstein, of Granada Theatres; Albert Cornfield, European managing director; and J. F. Pattinson, Great Britain sales director.



GENERAL MATTHEW RIDGEWAY, right, accepts "Parent's Magazine's" Medal for "This Is Your Army". With him, Phil Willcox and publisher George Hecht, of the magazine, and Movietone News' John J. Gordon.



SOL C. SIEGEL, producer of 20th-Fox's "There's No Business Like Show Business" came to New York for its opening this week, and declared independent producers are providing not only the originality studios lack; but when apart from the studios, the product the industry now needs. He finds as a producer an awareness by top talent of the necessity for good production, good scripts, and for participation on a profit sharing basis. He declared recent successes prove "there is no insurance policy; but if you hit, the money is there, the rewards are there".

by the Herald

TRADE MAPS STRATEGY FOR FIGHT ON TOLL TV

Plans a Four-Point Attack Designed to Halt Zenith Efforts to Rush FCC

Subscription television was the subject of conversations in at least two meeting rooms in New York last week. The meetings, both on Thursday, were something less than one city block apart, geographically. However, one or two worlds separated the general sentiments expressed.

The first meeting, in the Theatre Owners of America headquarters, was a press conference called by the exhibitors' joint emergency committee on toll TV. Presiding was Trueman Rembusch, co-chairman with Alfred Starr of the joint committee, with Herman Levy, TOA general counsel, sitting in for the absent Mr. Starr, and Wilbur Snaper, William Namenson and Phillip Harling also attending.

Zenith Holds Seminar On Phonevision Case

The other affair was a Zenith Radio Corporation seminar on Phonevision held at Sardi's Restaurant at the invitation of the National Theatre Arts Council. Presenting the Phonevision case were Pieter Van Beek, executive assistant to the president of Zenith; Ted Leitzell, public relations director of the company, and Dr. Millard Faught, economic consultant to Zenith.

The press conference in the TOA headquarters climaxed two days of meetings of the joint emergency committee, during which, according to Mr. Rembusch, exhibition's anti-toll TV campaign was mapped. This campaign is to proceed along four lines:

A petition to the Federal Communications Commission asking that Zenith's petition for the immediate approval of Phonevision be denied and asking that in the scheduling of hearings on Phonevision exhibition be given enough time to prepare its arguments in the case;

An "educational" program to the public, designed to correct "misleading" claims made by toll TV promoters;

The raising of funds to finance the joint committee's work, perhaps on a system of exhibitor contributions or assessments raised through regional exhibitor organizations; and

The enlisting of the aid of allied industry groups, such as advertising agencies, and other groups at the local level, such as merchants and retailers.

Although subscription television recently has received the endorsement of some prominent theatrical groups, notably from Ralph Bellamy, president of Actors Equity, the seminar at Sardi's (over luncheon) revealed that many stage producers and owners of legitimate houses are quite skeptical about

Phonevision's ability to help the theatre instead of stealing its manpower, audiences and monetary returns. (Mr. Bellamy's endorsement, incidentally, appeared in several trade publications last week as two-page ads, paid for by Zenith.)

Shubert Questions Value To Any Theatre Owner

At the Sardi seminar, John Shubert, well known legitimate theatre owner, questioned the "one night stand" performance on subscription television and its value to a house owner. In answer he was told that once the system gets under way, there will be enough product, both films and live "legitimate," so that owners would not have to worry. Others expressed concern on the censorship problem, with which Broadway producers would have to contend once their offerings begin going over the air waves.

Zenith representatives revealed that "the cost of a Phonevision code descrambler should equal the cost of a small radio now being sold. Zenith, once permission is granted by the FCC, hopes to mass-produce these decoders so that some 500,000 U. S. homes are equipped within a year."

Mr. Rembusch opened the press conference at the TOA headquarters with a discussion of what he described as some of "the erroneous claims" made in the current Zenith petition to the FCC. In the first place, he said, Zenith is basing its request on the success of the Phonevision test in Chicago. It is neither here nor there that the "success" of that test is open to question, said Mr. Rembusch. The important thing is that Zenith now has discarded the Phonevision system (a telephone line system) it used in the test and has proposed instead three new "untried and unproven" systems.

No Objection if on Same Basis as Theatre TV

The joint committee, continued Mr. Rembusch, has no objection to toll TV if it competes on the same basis with theatre TV, that is, if it uses the same coaxial cable facilities as theatre TV uses. The committee objects most strongly, he said, to Zenith's request to use the "free air waves," and thus to obtain "a preferred economic position" using the free air waves while at the same time putting theatres in an economically unsound position.

Mr. Namenson, representing the Independent Theatre Owners Association, said that "toll TV is against the interests of the public because it will foist on the public a charge for entertainment over the air waves which they were assured they would enjoy upon the purchase of a television set. Also, once one TV broadcasting company gets the right to charge for a program it

then becomes a matter of time before all programs will be subject to charge."

Mr. Snaper said that exhibition's opposition to toll TV would be just as adamant even if the question of theatrical films for toll TV were not a consideration. It's the principle of the thing, he indicated, and Mr. Rembusch added that the joint committee would base its attack solely on damage to the public which loss of free TV would mean. "The FCC," he said, "is not interested in how many theatres stay open or close."

Mr. Levy said the exhibitors' joint committee would meet again early in the new year to draw up plans to implement the projected four-point campaign. Currently, the Washington law firm of Marks and Cohn has been retained to prepare exhibition's petition in answer to the Zenith petition, Mr. Levy said, indicating it would be filed shortly.

Zenith Phonevision Rights Licensed for Australia

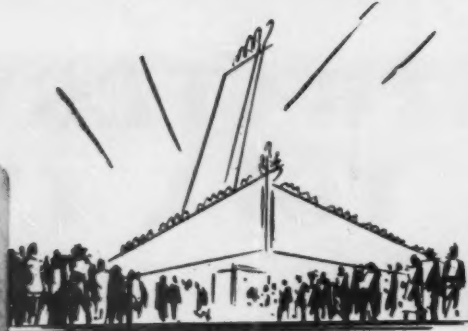
Subscription television, utilizing the Phonevision systems of Zenith Radio Corporation, will be introduced to Australia and New Zealand under terms of a contract which has been signed between Zenith and the Rola Company, Melbourne, Australia. Commander Eugene F. McDonald, Jr., president of Zenith, and A. Leonard C. Webb, managing director of Rola, jointly announced that they will seek to introduce Phonevision there immediately. The new company to be formed will try for government and industry support of the Phonevision system.

Balaban Says "Xmas" Was Top Grosser for 1954

In a letter mailed this week to the stockholders of Paramount Pictures, Barney Balaban, company president, said that "White Christmas" now "appears certain to be 1954's highest grossing picture of the industry. We are confident that more people will pay to see it than have seen any other motion picture for several years." The letter also listed 20 productions with details on each of them.

Mr. Balaban also expressed optimism for the new year based on completed product scheduled for release in 1955, "most of which we have seen." He added, "We are now producing all our pictures in high-fidelity VistaVision."

The letter also reports the likelihood of "an acceleration in public interest and discussion about pay-as-you-see television in 1955" and that Paramount feels that the practical advantages of its International Telemeter system "makes it outstanding in the field."



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Greenville, S.C.
Greenville, Texas
Hamilton, Bermuda
Harrisburg, Pa.
Hartford, Conn.
Hattiesburg, Miss.
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COUNTRY

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Directed by ANTHONY MANN • Story and Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG

AUDIENCE POLL DATE CHANGED

COMPO Plan Is Altered to Start on Thanksgiving; Avoid Academy Conflict

The committee appointed by the Council of Motion Picture Organizations to make plans for an annual national audience poll that would choose the best picture of each preceding year will recommend to the COMPO Governing Committee that the first poll be held from next Thanksgiving Day to midnight of the following December 7 and that the pictures eligible for the vote be those released and publicly exhibited between November 1, 1954, and November 1, 1955.

Choice of the date was made at a meeting of the committee held last weekend at the Sheraton Astor Hotel in New York. Original date set for the poll, when the committee drew up its first plans last June, was the first two weeks in January, 1955.

Withhold Other Details

Inability to get the poll under way for the January date and a desire to avoid conflict with the Academy Oscar awards in March were given by the poll committee as its reasons for setting the Thanksgiving—December 7 date for the voting.

The committee decided to withhold other details of its plans pending a meeting immediately after the holidays with the COMPO Governing Committee, which consists of Sam Pinanski, Wilbur Snaper and Al Lichtman.

Those attending the poll committee meeting were Alice N. Gorham of United Paramount Theatres, Detroit, chairman; Frank H. Ricketson, Jr., and Paul Lyday of the Fox Inter-Mountain Theatres of Denver; Paul Levi of the American Theatres Corporation, Boston; Ralph Russell of the Palace theatre, Canton, O.; Roy Kalver of Decatur, Ind., president of Allied Theatres of Indiana; Harry Mandel of RKO Theatres, chairman of the COMPO press relations committee, and Charles E. McCarthy, COMPO information director.

WCBS-TV Purchases 179 Lantz Cartoons

The purchase by WCBS-TV of 179 Walter Lantz animated cartoons for exclusive first run television showings in the New York area has been announced by William C. Lucey, manager of the station's film department. The films will be programmed on WCBS-TV's "The George Skinner Show," "Space Funnies" and "Cartoon Carnival." The four different cartoon series included in the films are "Oswald the Rabbit," "Pooch the Pup," "Willie Mouse" and "Meany Miny and Moe."

NEGATIVE OF "ARMY" TO RELIEF AGENCY

The original negative of Warner Brothers' production of Irving Berlin's "This Is the Army" is being turned over permanently to This Is the Army, Inc., on behalf of Army Emergency Relief, it was announced Wednesday by Warner Brothers Pictures, producers and distributors of the picture. "This Is the Army" was one of the most financially successful films in industry history, earning in excess of \$7,800,000 for Army Emergency Relief. In 1943, Robert Patterson, then Under-Secretary of War, praised the picture as a "notable and effective stimulus to civilian morale" and as a "splendid contribution to Army Emergency Relief" by Warners and Mr. Berlin.

McGee Cites Fewer Ticket Sales Today

OKLAHOMA CITY: Pat McGee, keynote speaker at the 37th annual convention of Theatre Owners of Oklahoma, Inc., held here last week, said that "fewer pictures but good ones" as advocated in some quarters will do much to reduce owners' profits. He said while total ticket sales and total attendance "may be up, the truth is that 90 per cent of the theatres in this country are selling fewer tickets."

Jack Braunagel, drive-in operator, Kansas City, told the group that most theatre owners' worst competitor is their own lack of attention to detail. He urged that they check their theatres to maintain the customers' comfort and patronage. Great pictures are not the only answer to profits, he added.

Edward Thorn, general manager of Cooper Foundation Theatres here, was elected president of the organization. Other officers elected include Ralph Drewry, vice-president; Ray Hughes, secretary-treasurer, and Mrs. Zella Geck, reelected assistant secretary-treasurer.

King Bros. Dividend

HOLLYWOOD: The board of directors of King Bros. Productions, Inc., has declared a dividend of five cents a share, payable January 10, 1955, to stockholders of record December 22, 1954, it was announced last week by Frank King, president of the company.

Agreement "Close" on Arbitration

That exhibition and distribution are "close to agreement" on the draft of an industry arbitration system was acknowledged in New York this week by Sidney Schreiber, secretary and general counsel of the Motion Picture Association of America. Mr. Schreiber, attending a press conference held by Eric Johnston, president of MPAA, along with other MPAA officials, was asked a series of questions on several specific arbitration issues.

Declining to answer specific questions, Mr. Schreiber said that many specific issues still were in process of negotiation. He stressed, however, that negotiations have reached a point where company presidents are being informed of developments by sales managers. Such a meeting of company presidents, sales managers and company counsels was held last week. A similar meeting was scheduled to be held this week. The joint meeting of the distributor and exhibitor arbitration committees will be January 17.

Mr. Johnston, who presided at last week's meeting of company presidents and sales managers, said a progress report on arbitration was rendered. In response to a specific question, Mr. Johnston said that as far as he knew the pre-release and damages issues in arbitration had been "thoroughly thrashed out" by both sides.

Mr. Schreiber, commenting further, said there are still certain areas to be negotiated, adding, however, that "indications" are that both sides are "close to agreement." Mr. Johnston declined to comment on the proposal by Al Lichtman, director of distribution of 20th Century-Fox, for an industry round table conference on trade practices, saying that he did not know enough about the proposal having been away when it was made.

Senator Schoeppel Scores Federal Regulation Bid

Proposed Federal regulation of the film industry was sharply scored this week by Senator Andrew F. Schoeppel, chairman of the Senate Small Business Subcommittee, in a letter to Albert Hanson, chairman of the trade relations committee of the Southern California Theatre Owners Association. Answering a letter in which Mr. Hanson described business conditions as "un-American and illegal," Senator Schoeppel wrote that if he were an exhibitor he "would think a long time before I would urge Government regulation of my business." He would not want the Government, he said, to tell him what price he could charge at the box office or what return he could get on his investment. Government regulation, he went on to say, would not cure the product shortage. An effective arbitration system, he said, is the best solution.

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STRIPS OFF HER PETTICOATS
AND STRAPS ON HER GUNS

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ALLAN DWAN •

Screenplay by

ROBERT BLEES & HOWARD ESTABROOK •

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BENEDICT BOGEAUS



PARAMOUNT NEWS COVERED GAME, BUILT GOOD WILL

Ben Schwartz, manager of the Lincoln theatre, Massillon, Ohio, is singing the praises these days of Paramount Pictures and especially of Oscar Morgan, the company's veteran short subjects chief. The reason is the Paramount newsreel coverage of the traditional pre-Thanksgiving football game between Massillon and Canton, which for the last seven years has been for the Ohio state high school championship.

This year's game, which attracted 25,000 fans, also was covered by syndicated sports writers from far and wide, as well as by CBS-TV. What gave Mr. Schwartz particular satisfaction was the comparison of TV coverage with the Paramount newsreel. The TV coverage, reports Mr. Schwartz, was shown on the Monday following the game and besides its "very poor photography," lasted only about one and a half minutes. The newsreel, which Mr. Schwartz featured at his Lincoln theatre starting the following Wednesday, was a six-minute subject with footage devoted to both the big game and the parade the night before.

Even without the comparison so favorable to big screen motion pictures, Mr. Schwartz says the effect would have been as sensational. The newsreel, along with Paramount's "White Christmas," broke all house records and held for a second week, something quite rare for Massillon. Also, he reports, it brought out patrons who hadn't been inside the doors of his theatre for at least five years.

Mr. Schwartz has particularly kind words for Mr. Morgan. The Massillon theatre manager earlier tried to interest various exchange executives in newsreel coverage of the game but got nowhere. Finally there was a personal call to Mr. Morgan and three Paramount newsreel men, including Joe Hutt and Red Felbinger, were immediately dispatched from Chicago and New York to cover the event. Appreciation of the Paramount action was noted in the news columns of the Massillon *Evening Independent* as well as in a full-page ad taken by Mr. Schwartz to thank Mr. Morgan and "those wonderful Paramount cameramen."

RKO Called Strong in Its New Product

One of the main topics of discussion at the various regional sales meetings RKO has been holding last week and this was its forthcoming product. The company states it is in the strongest, most mobile position it has been in since coming under the management of Howard Hughes.

Among the pictures already completed are "Underwater!" Technicolor, starring Jane Russell; Benedict Bogeaus' "Cattle Queen of Montana," "Passion" and "Escape to Burma"; Allan Dowling's "This Is My Love"; Sol Lesser's "Tarzan's Hidden Jungle" and "Quest for the Lost City" and "The Conqueror," "Jet Pilot" and "Son of Sinbad," all Technicolor.

James R. Grainger, RKO president, also disclosed that six major independent producers will be filming a minimum of 12 top-budgeted pictures—all in color and wide-screen—for RKO distribution. The independent units include Edmund Grainger, King Brothers, Benedict Bogeaus, David Butler, Nat Holt and Sol Lesser.

Other product also under discussion were Michael Myerberg's "Hansel and Gretel," "The Americano" and "Seven Bad Men," all Technicolor.

Three of the meetings were held in Los Angeles, New York and Chicago. A fourth was to be December 16 in New Orleans.

Paramount Offers Short On VistaVision Product

"Paramount Presents VistaVision," a 20-minute product presentation, will be made available free to the nation's theatres early in January. A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced in Hollywood this week. Five hundred prints will be made of the featurette, which will be handled through division managers and supported by an extensive advertising campaign. The productions shown include "White Christmas," "To Catch a Thief," "Strategic Air Command," "The Far Horizons," "The Trouble With Harry," "The Seven Little Foys," "Run for Cover," "We're No Angels," "Lucy Gallant" and "Three Ring Circus."

"Pancho Villa" Set as First Grainger Film

HOLLYWOOD: "The Treasure of Pancho Villa," an original story based on historical occurrences in the life of the Mexican adventurer and patriot, will be the first of a series of films which Edmund Grainger Productions, Inc., will produce for distribution by RKO, it was announced last week by the independent producer and RKO. The film will be photographed in Technicolor for Superscope release, will begin early in February, with much of the photography to be made in the Rio Grande country on the border between Texas and Mexico. Second Grainger production for RKO release will be the James Street best-seller, "Oh, Promised Land," to star Alan Ladd. It will be filmed in Technicolor and CinemaScope.

Warner Net For Year Is \$3,976,000

Consolidated net profit of Warner Brothers Pictures for the fiscal year ended August 31 was reported this week at \$3,976,000 by the company, the earnings equivalent to \$1.60 per share on 2,474,329 shares outstanding on that date.

The shares include 35,446 which were reserved for exchange for shares of the former Warner Brothers Pictures (1923). The financial report represents the first full year of operations since the reorganization of the company in 1953.

Film rentals, sales, etc., increased \$600,000 over the previous year, resulting from an increase in the remittable foreign film rental, which was partly offset by a decrease in domestic film rentals, the report stated.

Income for the fiscal year amounted to \$72,093,000. On a comparative basis for the year ended August 31, 1953, income equalled \$70,157,000. However, the 1953 figures, the report explains, combined the operations of the new Warner company and subsidiaries for the six months ending on that date and those of the predecessor company, excluding theatre operations, for the six months ending February 28, 1953. In the latter category, the net profit was listed at \$2,908,000.

The report shows that the company has made advances of \$18,536,773 to independent producers, recoverable from net proceeds of distribution. It is further pointed out that two pictures were produced abroad utilizing in part unremittable currency and that this policy will be continued.

A dividend of 30 cents per share has been declared by the board of directors of Warner Bros. Pictures on its common stock, payable February 5, 1955, to stockholders of record January 14.

Warners Plans Gigantic "Faust" Production

Jack L. Warner announced this week in Hollywood that Warner Brothers plans "a gigantic motion picture production" of "Faust," which will combine all the major entertainment elements of the classic legend about the hero who sells his soul to Satan. Mr. Warner said Jack Palance was being considered for the role of Mephistopheles, and that top operatic performers also would be considered, since the production will utilize the music of Gounod's opera. The production will be shot in CinemaScope, color and stereophonic sound.

"Football Highlights" Ready

The release of RKO-Pathé's "Football Highlights," annual two-reel football review, has been set by Sidney Kramer, RKO short subjects sales manager. The film covers the teams and games of 20 schools, with wide geographical distribution.

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"Sharp as a razor blade and just as hard!"
"A rock-solid, bullet-straight drama of the first order... figures to play a pleasant tune on theatre cash registers."

BOXOFFICE

MOTION PICTURE DAILY

"Keeps audience interest at high pitch."

SHOWMEN'S TRADE REVIEW

"Hard-hitting performance... interesting off-beat story."

HOLLYWOOD REPORTER

"Briskly paced drama... Stevens turns in a standout performance."

FILM DAILY

"Excellent values right down the line."

DAILY VARIETY

"Packed with suspense and action."

MOTION PICTURE HERALD

**"ALLIED ARTISTS'
CRY VENGEANCE
HAS IT!"**

say the trade paper critics!



MARK STEVENS

CRY VENGEANCE

A LINDSLEY PARSONS Production

MARTHA HYER · SKIP HOMEIER · JOAN VOHS · Douglas Kennedy

Associate Producer, JOHN H. BURROWS · Directed by MARK STEVENS · Written by WARREN DOUGLAS and GEORGE BRICKER



CANADIANS AIR FILM PROBLEMS



JACK J. CHISHOLM, sales manager of Associated Screen Studios, presiding at the opening of the sessions.



E. E. FITZGIBBON, manager of two Canadian television stations, speaks on "Private TV Station Operation."

MONTREAL: It is anticipated that the Canadian National Film Board will move from Ottawa to Montreal in April or May of 1956. Dr. A. W. Trueman, Canadian Government Film Commissioner, told the more than 300 businessmen here last week attending the first annual film workshop sponsored by Associated Screen News, Ltd., of Montreal.

"The plan to move the National Film Board to Montreal," Dr. Trueman said, "is well under way" and should take about two years. He said the Board would move into a new, \$5,200,000 building and, rather than extending its services, would devote itself to improving those facilities which it now offers. The Board, he added, plans "to acquire important adjuncts such as a studio and an auditorium as well as a shooting stage and stores facilities."

Dr. Trueman spoke Monday, the first day of the three-day meeting, during which time prominent executives in all branches of the motion picture and television fields spoke on subjects ranging from new screen and sound techniques to the importance of good diction in film narration. Chairman of the workshop was J. J. Chisholm, sales manager of Associated Screen News. The affair was the first workshop of its kind ever held in Canada.

Television Rise Reported

Other speakers Monday included Neal Keehn, vice-president in charge of services and founder of the Calvin Workshop of Kansas City; George Oakley, of the Bell & Howell Company, Chicago, who gave a demonstration of 16mm "Filmorama," and Willard Estey, Toronto, who discussed legal aspects of motion picture and television production.

B. T. Parry, of the Westrex Corporation, New York, made two different talks before the workshop. His first covered the future



DR. A. W. TRUEMAN, commissioner of the National Film Board, addressing the guests.

of magnetic recording and his second the wide range of recording techniques, using for demonstration purposes a 35mm CinemaScope film with magnetic stereophonic sound. Walter Darling, chief sound engineer of Associated Screen News, discussed optical sound recording.

Television's rapid growth in Canada—from 130,000 sets in 1952 to 1,100,000 sets in 1954—was discussed by A. Davidson Dunton, chairman of the Canadian Broadcasting Corporation in his address Tuesday. Mr. Dunton said the field offered "unlimited possibilities" for independent film producers of the Dominion. Later the same day Arthur J. Miller, vice-president of Consolidated Film Industries, New Jersey, spoke on the new Eastman Color and laboratory development.

Also on Tuesday, Lucio Agostini, director of music for Associated Screen News, and Gordon Sparling, the company's director of production, presented a joint talk on music for motion pictures and the types best suit-

able. Mr. Agostini took exception to the practice of some Canadian producers in having their sound recorded in the United States. The quality of recording and musicianship in Canada, he said, equaled that across the border. Other speakers included Gentry Veal, of Eastman Kodak, New York, and Charles W. Seager, eastern regional sales manager for Ansco in New York.

The closing day of the workshop was devoted to eight highly technical topics allied to motion pictures and films for television, with television station managers in the spotlight.

Martin Glad Of Industry Conference

MEMPHIS: E. D. Martin, president of the Theatre Owners of America, was pleased at the prospect of an exhibitor-distributor conference soon, to be sponsored by the distributors, he told exhibitors last week at the Theatre Owners of Arkansas, Tennessee and Mississippi convention. He said, "The greater concession must come from the distribution representatives because they are in control of the current sellers' market and are . . . able to dictate terms and conditions of rental."

"I do not say that this market has been rigged by the distributors," he said. But he added that relief for thousands of exhibitors must be forthcoming quickly.

He also discussed the setup of TOA's Exhibitors Film Financing Group, Inc. and said any exhibitor in the nation could subscribe to stock, whether or not he is a member of TOA. He said a prospectus would be sent out after January 1.

Also speaking was Mike Simons, director of exhibitor relations for MGM, who said that his company will conduct a huge campaign in 1955, pointing up the importance of local theatres, with the slogan "There's More Fun at the Movies."

Six Disney CinemaScope Shorts for RKO Release

Six Walt Disney cartoons in CinemaScope will be released in 1955, it was announced last week by Sidney Kramer, short subjects sales manager for RKO Radio Pictures, distributor of the shorts. The first will be "No Hunting," a Donald Duck subject, to be released January 14. All six are to be released at some future time in standard size, it was added.

Leases Memphis Theatre

MEMPHIS: Jack Katz, veteran theatre manager and circuit executive, has leased the Ritz theatre, from Dave Flexer, owner. Joe Simon will continue temporarily as manager, then rejoin the Flexer organization. Mr. Katz was formerly district manager for Paramount Tenarken Theatres, which operates the Strand in Memphis.



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RANK TO PUSH CIRCUIT IN U.S.

Davis Says Less Than 100 Theatres Needed; Sees No Justice Dep't. Ban

by PETER BURNUP

LONDON: The managing director of the J. Arthur Rank Organisation, John Davis, said here this week that although he can't tell exactly when, he is ready to go ahead on the Rank plan for the acquisition of American theatres and that he had ascertained no opposition to those plans during his recent trip to Washington.

Less than 100 theatres are necessary to give Rank product the proper foothold in the U.S. exhibition market, he said. He indicated that the organization might not purchase the theatres outright, but declined to elaborate on just how the theatres might be acquired.

"We want enough houses," said Mr. Davis, "to prove that they can take in money with the 'new-style' Rank pictures which have been deliberately tailored for the world market." He again confirmed the fact that 1953 was the "best year ever" for the Rank Canadian distributing organisation and that more than 50 per cent of Rank's distribution receipts come from overseas markets. In light of this, he wondered why the returns from America are not better, although he said he was "happy" with his conversations with his affiliated American distributors.

Regarding Rank production plans, he said the whole programme goes in VistaVision with single track optical sound, beginning the first of the year. That process' chief virtue, he said, is its extreme clarity of definition. Mr. Davis denied that he had made any TV deals while in America, but would not say that any such deals would not be made in the future.

CIRCUIT REJOINS CEA

After having resigned its membership in the Cinematograph Exhibitors Association only recently, the Sheckman Circuit now has rejoined the organisation with Sol Sheckman, circuit head, declaring that although he questions certain of the association's attitudes, he appreciates that it would be unethical of him to remain outside while deriving benefits from the association's work.

A spokesman for the J. Arthur Rank Organisation, whose theatre affiliates also withdrew from CEA recently, when told of Mr. Sheckman's about-face, said with some surprise: "So soon?"

It now appears extremely likely that with Associated British Cinemas standing strongly by CEA, the Rank Organisation also may

return to the fold, subject to some curbs imposed upon the CEA's general secretary, W. R. Fuller. A face-saving formula in that regard now appears to be in the course of active preparation.

SKOURAS SCORES TRIUMPH

Spyros Skouras scored a notable triumph at the Savoy Hotel luncheon tendered him by the trade here in celebration of CinemaScope's first anniversary. The occasion was attended by representatives of all branches of the industry, including J. Arthur Rank and Sir Philip Warter, chairman of Associated British Picture Corporation.

Mr. Skouras, in his speech, made an eloquent plea for the maintenance of good relations between America and Britain and went on to recount the spectacular advances made by CinemaScope in every part of the world.

To Be Made By British

He also said that he could guarantee that the output of CinemaScope British Quota pictures would be between eight and 10 a year. "These will not be pictures made in the United Kingdom by Americans, but will be British films made by British people," he added.

Congratulatory speeches were delivered by Claude Whincup, CEA president, and Tom O'Brien, M.P., general secretary of NATKE.

Mr. Whincup said that apart from differences of opinion that he and other exhibitors may have had at times with Mr. Skouras there was the genuine desire to pay tribute to him for his bold venture that had revitalised world interest in the cinema.

Among the remarkable gathering of guests assembled were J. W. Davies, R. H. Godfrey, W. R. Fuller and E. J. Hinge representing the CEA; Sir David Griffiths, KRS president, and Sir Henry French, director-general of BFPA; William Gibson representing the U.S. Embassy and Fayette W. Allport, MPAA's European chief.

STERLING HOPE DASHED

Hopes for an early Governmental decision in favour of sterling convertibility leading to the free remittance of film-hire were dashed in a House of Commons statement last week.

Speaking for the Government, the Economic Secretary to the Treasury said in the House:

"The Government feel it would be wrong to go the full way on the road to freedom and convertibility unless we can see a balance of trade between the dollar area and the rest of the world; based on factors that are not transient like aid, but permanent like trade."

The Economic Secretary added that if the

United Kingdom was to continue the policy of freeing trade and removing restrictions the country must have the means of earning the dollars to finance the things it needed to buy when restrictions were removed.

VISTAVISION PRODUCTION

VistaVision production will start in at least two British studios in 1955, with a third likely one. Two films in the process will be made at J. Arthur Rank's Pinewood Studios shortly after Christmas. VistaVision is already in use at Shepperton on the production of "Richard III." Sir Michael Balcon states that he "hopes" to install the process at his Ealing Studios early in the year.

British Lion Studio Company, Ltd., subsidiary of the British Lion distributing concern, reports a trading balance of £120,475 compared with £178,293 in 1953. Deductions of £68,787 depreciation and loan interest of £35,861 leave a profit for the year of £15,827 compared with £67,031.

The directors' report states that the "substantial drop" was caused first by certain stages being out of use during the early part of the year while alterations were being made, and secondly, by a serious drop in production during three winter months. For the rest of the year, it is stated, the studios were fully let.

Dividend of six per cent was paid on the preference stock, but none is recommended on the ordinaries.

Discussion of the accounts by stockholders will be adjourned until the reorganization of the parent company, now in liquidation, is completed.

WILCOX TO BELGRADE

Unobtrusively, producer Herbert Wilcox and a small exploratory unit went to Belgrade recently and returned after a week with firm contracts with the Governmental film organisation known as Avala, entitling him to use not only the country's mountains and romantic castles as a background to his forthcoming "King's Rhapsody" but the State ballets and orchestra also.

The Wilcox version of the late Ivor Novello's stage-play "King's Rhapsody" will be made in CinemaScope and star Anna Neagle, Errol Flynn and Patrice Wymore. It will be distributed here by British Lion, in the Western Hemisphere by United Artists and in Australasia by 20th Century-Fox.

Bernstein Says British Business Up 30 Per Cent

Theatre business in England is 30 per cent better this year, as of September 30, than last year, Sidney L. Bernstein, chairman of Granada Theatres, Ltd., and Transatlantic Pictures Corp., declared in an interview in New York this week. He added that he "sees no reason why this increase should not continue so long as Hollywood doesn't get too far distant from ordinary people." He said that a contributing factor to the upswing was CinemaScope and stereophonic sound.

Sees Gains In Foreign Markets

Returning to New York headquarters late last week after one month surveying conditions in Japan, Australia, and the Philippines, Eric A. Johnston, president of the Motion Picture Association of America, disclosed his conclusions, thus:

American film companies should glean from the foreign market during 1955, approximately \$210,000,000.

Most precarious is the Japanese market. The country has a huge trade deficit. Presently blocked there are \$7,000,000.

Compensatory arrangements must be used in such situations increasingly. This involves barter and several principals exchanging goods, services, and money, so the original blocked funds come eventually to American companies.

He may have to return to Japan, and also visit India and other Far Eastern countries, on such matters.

Mr. Johnston said between July, 1953, and July, 1954, Japan yielded \$9,000,000. Of this, \$5,600,000 was direct; the remainder in compensatory deals. He added that in the Philippines which give about \$2,800,000 per year, there remains \$4,000,000 in blocked money. Australia, a market from which \$600,000 yearly is taken, still holds \$500,000.

The Far Eastern market is limited only by the number of theatres to be built and methods of showmanship, Mr. Johnston opined. Every theatre is crowded, and films remain the basic entertainment, glamorous and inexpensive. He sees especial possibilities in India, which so far earns little for American companies, but which has a dense and avid film audience.

Connecticut to Get Bill To Legalize Raffles

HARTFORD: Two Democrats, Representatives Mopsik and Demuth, have announced plans to introduce a bill legalizing raffles and bazaars at the 1955 session of the Connecticut state legislature. A similar proposal was vetoed by Governor Lodge in the 1951 legislative session. The Mopsik-Demuth measure provides for local option on bazaars and raffles, and stipulates that if five per cent of the voters of a town sign a petition for legalizing bazaars and raffles in their town, then the legislative body of that town must vote on such a proposal within 14 days.

Seeks Ted Gamble's Radio Station Stock

SEATTLE: C. Howard Lane, minority stockholder of radio station KJR here, has asked the Federal Communications Commission permission to purchase the majority stock of Ted R. Gamble. Lane is also managing director of KOIN-TV, Portland, Ore.

PROFILE CALLS NIZER MOST SUCCESSFUL LAWYER TODAY

Louis Nizer is the subject of a profile article by Allen Churchill in the January, 1955 issue of *Esquire* magazine. Well known as an attorney representing motion picture personalities and companies, Mr. Nizer is hailed as one of the small group of lawyers famed nationally for preeminence both in legal scholarship and brief writing and in persuading judges and juries.

The article tells the background and approach to the law of the man who has become most widely known for arranging some fabulous divorce settlements. This facet of Mr. Nizer's career suggested the title of the magazine article, "Divorce and Conquer". The writer points out, however, "Nizer himself makes no secret of preferring cases of copyright, contract, plagiarism and anti-trust."

"Nizer is a short, alert man, with wide, well-tailored shoulders, a craggy, gentle face, curly hair, penetrating brown eyes and a quiet, integrated manner. His voice is timorous and low-keyed, and no judge or jury ever heard him raise it in court," is the way he is described by Mr. Churchill. The article states that Mr. Nizer has never lost an important court case and that the secret of his success is a combination of intensive, diligent preparation and masterful presentation.

Mr. Nizer's test for accepting a case is quoted in the magazine article as follows:



LOUIS NIZER

"Only if I can become indignant, if I feel injustice has been done, if I feel I will be fighting for a just cause, will I take a case." Mr. Nizer's indignation and sense of justice, armed with a deep knowledge of the law and of human nature and made fruitful by what he calls a "work quotient", have made him "the most successful lawyer before the American Bar today."

Kansas City Group Names New Directors

KANSAS CITY, MO.: New directors named at the annual meeting of the Motion Picture Association of Greater Kansas City last week were Ed Hartman, Ben Marcus, Harry Gaffney, Clarence Schults, Sid Levy and Ralph Amacher. The association also honored the late Sam Abend, one of the founders and active members, by establishing a memorial shelter house at the Santsage Boys Summer Camp.

Las Vegas Variety Tent Reelects Chief Barker

Ernest Cragin was reelected chief barker of the Las Vegas Variety Club tent and five others took office in a general election held recently at the headquarters in the Last Frontier Hotel. Mr. Cragin will enter his second term January 1 along with Fred Soly, first assistant barker; Eugene Murphy, second assistant barker; Robert Cannon, dough guy and Harry White, property master. Jake Kozloff continues as international canvasman while other crew officers are Harry Farnow, Stan Irwin, Clifford Jones, Norman Keller, Herb McDonald and Paul Sperling.

Metro Dates 12 Shorts

MGM will release 12 short subjects during the first four months of 1955, four of which will be Gold Medal "Tom and Jerry" reprint cartoons. Two of the "Tom and Jerry" subjects will be CinemaScope cartoons.

For January, there will be "Man Around the House," a Pete Smith Specialty; two Tom and Jerry Gold Medal reprints, "Part Time Pal" and "Cat Concerto."

For February, "Keep Young," another Pete Smith Specialty; "Dr. Jekyll and Mr. Mouse," a Gold Medal reprint, Tom and Jerry cartoon, and "Mexican Police on Parade," a Fitzpatrick Traveltalk.

During March, there will be the Tom and Jerry CinemaScope cartoon, "Southbound Duckling," followed by "Sports Trix," a Pete Smith Specialty, and "Salt Water Tabby," a Gold Medal reprint cartoon.

For April, there will be "Pup on a Picnic," a Tom and Jerry CinemaScope cartoon; "Just What I Needed," a Pete Smith Specialty, and "Mighty Niagara," a Fitzpatrick Traveltalk.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ALTHOUGH it hasn't been discussed loudly, if at all, in the meetings, get-togethers and convenings where exhibitor-financing of motion picture production has been undergoing planning, it's a fact of life in this corner of the film industry that the whole, far-seeing idea isn't going to be worth a tattered blueprint if the people who do the actual work of making the pictures—the directors, writers, producers, cinematographers, technicians, artists and artisans—don't happen to cotton to it.

Must Like Their Work In Order to Do It Well

Because production people, in spite of whatever's been said or written to the contrary, simply have got to like the work they're doing in order to do it well. (Check back in memory to instances of stars, producers, directors, others, who've done great things under one studio regime and failed miserably under another; the creative climate has got to be right for talent to thrive.) So a journeyman observer of the Hollywood scene, who needs an enriched supply of product quite as keenly as any exhibitor in the nation, totes the obvious question in his left lapel pocket, like a concealed weapon, as he traipses the town, and unsheathes it without notice to ask it of unprepared persons equipped to know the answer—such as Andrew Marton.

His answer is on the upside.

Director Marton's equipment for answering a question like this is ample, varied and assorted. He was born in Budapest in 1904 and got into the work of making pictures in 1922 on that side of the sea. He came to the United States with the late Ernst Lubitsch.

Going his separate way, he came up with one American picture after another (for MGM, for instance, the impending "Green Fire," the necessary "Prisoner of War," and, going back toward 1950, "Men of the Fighting Lady," "The Devil Makes Three," "The Wild North," "Storm Over Tibet" and—as co-director—the animal-stampede sequence that made "King Solomon's Mines" unforgettable).

Completely Free to Speak Mind on Any Subject

But Mr. Marton's crowning qualification for answering a question concerning the way the professional picture-maker may be expected to feel about exhibitor-financing of production is the vital matter of his having resigned his MGM contract the day before and, not having accepted another yet, being completely free to speak his mind on this or any other subject under the big blue sky that canopies production and exhibition alike.

"I think it is an excellent thing, for talents and crafts as well as for the business itself, and I can see how it could bring about a great ultimate improvement in the quality, as well as the number, of pictures," he replies. He says it figures to bring into effect a new freedom of expression for the creators of the product, a new opportunity for craftsmen of ability and resourcefulness to introduce fresh techniques and devices.

Mr. Marton says the financing by exhibitors of producers whose past films have proved profitable for them (assuming, plausibly, that exhibitor finance would flow only to producers known for their money-making product) would be accompanied by a different degree of confidence in the talent employed, a wider latitude as to supervision, and an over-all assurance sure to benefit everybody concerned. He thinks professionals will welcome the development.

[Editorial note: Subsequent to the above interview Director Marton signed a contract to direct the third Cinerama feature, "Seven Wonders of the World."]



SEVEN features were started during the week.

MGM's "The Cobweb" is being produced by John Houseman in CinemaScope and Eastman color with Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish, Oscar Levant, Keenan Wynn, Adele Jergens and Fay Wray in the cast directed by Vincente Minnelli.

Producer Buddy Adler began "Violent Saturday" for 20th-Fox, a CinemaScope film in DeLuxe color, directed by Richard Fleischer, with Victor Mature, Tommy Noonan, Sylvia Sidney, Stephen McNally and J. Carroll Naish in the cast.

Producers Sam Bischoff and David Diamond, independent, started "Canada's Great Manhunt" for United Artists release, with Lewis Allen directing Edward G. Robinson, George Raft, Audrey Totter, Bill Bryant and others.

Columbia's Sam Katzman launched "Duel on the Mississippi," Technicolor, with William Castle directing Patricia Medina, Lex Barber, Craig Stevens, John Dehner and Warren Stevens.

Associate-producer William J. O'Sullivan went to work on "I Cover the Underworld" for Republic, directed by R. G. Springsteen. The cast includes Sean McClory, Joanne Jordan, Ray Middleton, Robert Crosson, Lee Van Cleef, Jack Elan and others.

Versatile producer-director Hugo Haas rolled "Hold Back Tomorrow," independent, with Cleo Moore, John Agar and Joan Danton in top spots.

"Terror in the Night" is an A. L. Stone, Inc., production for Columbia release, with Andrew L. Stone producing and directing Jack Kelly, Vince Edwards and Hildy Parks.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA
Duel on the Mississippi
(Technicolor)
Terror in the Night
(A. L. Stone, Inc.)

INDEPENDENT
Hold Back Tomorrow

MGM
The Cobweb
(CinemaScope;
Eastman Color)

REPUBLIC
I Cover the Underworld

20TH-FOX
Violent Saturday
(CinemaScope;
De Luxe Color)

UNITED ARTISTS
Canada's Great Manhunt (Bischoff-Diamond)

COMPLETED (5)

INDEPENDENT
Girl Murdered (Burt Kaiser Prods.)
Oklahoma (R & H;
Todd-AO; CinemaScope; Eastman)

MGM
Interrupted Melody
(CinemaScope;
Color)

20TH-FOX
A Man Called Peter
(CinemaScope;
Color)

UNITED ARTISTS
Not as a Stranger
(Stanley Kramer)

SHOOTING (29)

ALLIED ARTISTS
Twilight Alley

AMERICAN RELEASES CORP.
Five Guns West (Palo Alto; Eastman Color)

COLUMBIA
Deadlock (Film Locations Prods.; Technicolor)
My Sister Eileen
(CinemaScope;
Technicolor)

DCA (Distributors Corp. of America)
I Am a Camera
(Remus)

INDEPENDENT
Special Delivery (Rathvon Overseas Prods.)
No Place to Hide
(Joseph Shaftel;
Eastman Color)

MGM
Love Me or Leave Me
(CinemaScope;
Color)

Blackboard Jungle
The Scarlet Coat
(CinemaScope;
Color)
It's Always Fair Weather
(CinemaScope; Color)

PARAMOUNT
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)

You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX
Soldier of Fortune
(CinemaScope;
Color)
Daddy Long Legs
(CinemaScope;
Color)
Magnificent Matador
(Natl. Pics.-Primer; CinemaScope;
Eastman Color)

UNITED ARTISTS
Kiss Me Deadly
(Parklane-Victor Saville)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
Female on the Beach
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Third Girl from the Night (Technicolor)

WARNER BROS.
The McConnell Story
(CinemaScope;
WarnerColor)
The Sea Chase
(CinemaScope;
WarnerColor)
Moby Dick (CinemaScope; Technicolor)

\$100,000,000 Gross Seen

By Hartman

HOLLYWOOD: Grosses as high as \$50,000,000 or even \$100,000,000 for a picture were foreseen by Don Hartman, Paramount executive producer, at one of the sessions held last week of the company's international promotion coordination meeting. Saying that the picture may well be Cecil B. DeMille's "The Ten Commandments," he added that the studio's production policy was to plan and make only the best possible entertainment with the best possible elements without compromise.

"Paramount's production policy is that each picture must be different," Mr. Hartman said.

Y. Frank Freeman, vice-president and studio head, described the meeting as "most effective for all" and that it would be made an annual event. A. W. Schwalberg, president of Paramount Film Distributing Corp., reiterated Mr. Freeman's statement and said that Paramount's product position is the strongest in the company's 40 years of operation.

Other speakers included Jerry Pickman, advertising and publicity head; Oscar A. Morgan, short subject sales manager; Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International Films, and Robert H. Black, vice-president of the J. Walter Thompson agency. Mr. Black described the tieup the film company has with the Lux Video Theatre television show. He said the tieup was a tremendous ticket-selling force.

Lightman, Jr., Heads Memphis Club Tent

MEMPHIS: M. A. Lightman, Jr., an official of Malco theatres, has been elected chief barker of the Memphis Variety Club for 1955. He succeeds M. H. Brandon, who became an international canvasser. Gilbert Brandon was elected first assistant chief barker, while Fordyce Kaiser was named second assistant. Howard Nicholson was elected property master and Nate Reiss was named dough-guy. Elected canvassers were Ben Bass, Tont Tedesco, Alton Sims, George Simpson, Fred Meyers and Conrad Bach.

Technicolor Honors 25-Year Employees

HOLLYWOOD: Twenty-one employees of the Technicolor Motion Picture Corporation who have completed 25 years of service during 1954 were honored at a banquet at the Beverly Hills Hotel December 9. All these employees, who joined Technicolor in 1929, were presented gold watches by Dr. Herbert T. Kalmus, president and general manager. The employees are: Malcolm H. Ames, David L. Balser, Alfonso Blanco, A. E.

People in The News

LEON J. BAMBERGER was nominated for president and recommended for election of the Cinema Stamp Collectors for 1955 at an executive meeting.

GENERAL WALTER B. SMITH has been elected a member of the board of directors of Radio Corp. of America, it was announced by David Sarnoff, chairman of the board. GENERAL SMITH had been Chief of Staff to GENERAL EISENHOWER.

JAMES A. MULVEY, president of Samuel Goldwyn Productions, is chairman of the motion pictures division for the Visiting Nurse Service of New York 1954 fund raising campaign.

MAX E. YOUNGSTINE, vice-president of United Artists, has been appointed chairman of the entertainment committee of the

National Home for Asthmatic Children at Denver, it was announced by ROBERT Q. LEWIS, chairman of the Home's regional board.

GEORGE J. SCHAEFER has been retained as producer's representative for United Artists' "Star of India," Technicolor adventure. The picture was produced by Raymond Stross and stars Cornel Wilde.

WILLIAM B. HUGHES has been appointed sales district manager, Los Angeles, for Ansco, it was announced by WILLIAM BALCH, Ansco's general sales manager.

CARROLL J. LAWLER has resigned as general manager of Hartford Theatres circuit, effective immediately. He said he would announce a new affiliation soon.

Carlson, Gifford Chamberlain, Russell W. Conant, Ed Cook, Louise Corkran, Melville Coye, Thomas Di Sessa, Francis J. Downey, Paul W. Fassnacht, Charles J. Fitzsimmons, Florence Harris, Arthur G. Jacobs, David J. Johnson, Floyd Lee, Gerald Mackenzie, Walter Myron, Glen Twombly and Clarence Warme.

Technicolor Declares Two Stock Dividends

The board of directors of Technicolor, Inc., at a meeting in New York last week declared a dividend of 25 cents a share on the \$1 par common stock and 50 cents a share on the old no-par common stock not exchanged. In addition, a special year-end dividend was declared of 10 cents a share on the new \$1 par common stock and 20 cents a share on the old no-par common stock, not exchanged. The dividends are payable December 30, 1954, to stockholders of record December 17.

Elect Club Officers

PITTSBURGH: I. Elmer Ecker, attorney, has been elected chief barker of Tent No. 1, Variety Club of Pittsburgh for 1955. Other officers are David J. McDonlad, first assistant chief barker; Ray Scott, second assistant; Sammy Speranza, treasurer, and Al Weiblinger, treasurer. The board of directors includes: Ray Downey, Harry Hendel, Jimmy Klingensmith, Harry Kodinsky, Bob Prince and Abe Weiner.

N. Y. Critics Elect Quinn

Frank Quinn, of the New York *Mirror*, last week was elected chairman of the New York Film Critics Circle. A. H. Weiler, of the *Times*, was elected vice-chairman; Irene Thirer, of the *Post*, secretary, and Joe Pihordoa, of the *Herald-Tribune*, treasurer.

Carl Niesse, Indiana Exhibitor, Retires

Carl Niesse, veteran Indianapolis exhibitor and operator of the Vogue, has disposed of his interests to the W. A. Brennan Company. Mr. Niesse started his career as assistant general manager of the Circle, Ohio, Indiana and Roof theatres under the direction of the late Robert Lieber then president of the First National Pictures. After ten years with the Lieber organization he became an executive with Skouras Brothers. The Vogue was the realization of his ambition, designed and built under his personal supervision. Mr. Niesse at one time served as chief barker of the Indianapolis Variety Club. He has not disclosed his future plans.

George Murphy Is Named MGM Studio Contact

HOLLYWOOD: George Murphy has assumed public relations duties for MGM studios in addition to his representation of the studio and industry with theatre organizations. In his new function, he will be the studio's contact with national, state and civic bodies, as well as other activities formerly assigned to the late Ida Koverman.

Papal Medal to Hoblitzelle

Karl Hoblitzelle, president of Interstate Circuit, has been awarded the Papal Medal of Good Merit. The medal, authorized by Pope Pius XII, was presented to him December 5 by the Most Rev. Thomas K. Gorman, Bishop of Dallas and Fort Worth at the dedication of a new building of St. Peter's Academy in Dallas. Although not a Catholic, Mr. Hoblitzelle contributed \$100,000 toward the building fund of \$250,000 for the new building. St. Peter's Academy is for Negro children. About 80 percent of the enrollment of 550 is non-Catholic.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending December 11 were:

Atlanta: BLACK KNIGHT (Col.); CARMEN JONES (20th-Fox) 3rd week; DESIREE (20th-Fox); SHIELD FOR MURDER (U.A.); THE SHANGHAI STORY (Rep.).

Boston: CARMEN JONES (20th-Fox); DRUM BEAT (W.B.); LAST TIME I SAW PARIS (MGM) 3rd week; OUTLAW'S DAUGHTER (20th-Fox); THE RAID (20th-Fox).

Buffalo: CARMEN JONES (20th-Fox); LAST TIME I SAW PARIS (MGM) 3rd week; SITTING BULL (U.A.).

Cincinnati: ATHENA (MGM); LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.) 7th week.

Cleveland: BAREFOOT CONTESSA (U.A.) 4th week; PHFFFT (Col.); WHITE CHRISTMAS (Par.) 6th week.

Columbus: CARMEN JONES (20th-Fox); LAST TIME I SAW PARIS (MGM) 2nd week.

Denver: AIDA (I.F.E.) 2nd week; CARMEN JONES (20th-Fox); DESIREE (20th-Fox) 3rd week; LAST TIME I SAW PARIS (MGM) 2nd week; THIS IS MY LOVE (RKO); WHITE CHRISTMAS (Par.) 7th week.

Des Moines: DESIREE (20th-Fox).

Detroit: BAREFOOT CONTESSA (U.A.) 2nd week; CARMEN JONES (20th-Fox) 2nd week; DESIREE (20th-Fox) 3rd week; LAST TIME I SAW PARIS (MGM) 2nd week.

Hartford: ATHENA (MGM); CARMEN JONES (20th-Fox) 2nd week; CRY VENGEANCE (A.A.); FIRE OVER AFRICA (Col.).

Indianapolis: BLACK KNIGHT (Col.); HUMAN JUNGLE (A.A.); TRACK OF THE CAT (W.B.).

Jacksonville: BAREFOOT CONTESSA (U.A.); DOWN THREE DARK STREETS (U.A.); FIRE OVER AFRICA (Col.).

Kansas City: CARMEN JONES (20th-Fox) 3rd week; DESIREE (20th-Fox) 2nd week; WHITE CHRISTMAS (Par.) 4th week.

Memphis: LAST TIME I SAW PARIS (MGM) 3rd week.

Miami: BAREFOOT CONTESSA (U.A.) 3rd week; WHITE CHRISTMAS (Par.) 3rd week.

Milwaukee: BENGAL BRIGADE (U-I); DESIREE (20th-Fox) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week; PHFFFT (Col.) 2nd week; WHITE CHRISTMAS (Par.) 3rd week.

Minneapolis: PHFFFT (Col.); TRACK OF THE CAT (W.B.).

New Orleans: THE ADVENTURES OF HAJJI BABA (20th-Fox); BLACK WIDOW (20th-Fox); DESTROY (U-I); LAST TIME I SAW PARIS (MGM) 2nd week.

Oklahoma City: CREST OF THE WAVE (MGM); DESIREE (20th-Fox); MAN WITH A MILLION (U.A.); WHITE CHRISTMAS (Par.) 5th week.

Omaha: DRUM BEAT (W.B.); LAST TIME I SAW PARIS (MGM) 2nd week.

Philadelphia: ATHENA (MGM) 3rd week; CARMEN JONES (20th-Fox) 3rd week; DESIREE (20th-Fox) 3rd week.

Pittsburgh: WHITE CHRISTMAS (Par.) 3rd week.

Portland: DESIREE (20th-Fox); PHFFFT (Col.); WHITE CHRISTMAS (Par.) 4th week.

Providence: CARMEN JONES (20th-Fox); DESIREE (20th-Fox) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week.

Toronto: BAREFOOT CONTESSA (U.A.) 4th week; FATHER BROWN (Rank) 4th week; GLENN MILLER STORY (U-I) 2nd week; MODERN TIMES (U.A.) 5th week; WHITE CHRISTMAS (Par.) 6th week.

Vancouver: ON THE WATERFRONT (Col.).

Washington: DESIREE (20th-Fox) 2nd week; LAST TIME I SAW PARIS (MGM); ON THE WATERFRONT (Col.) 12th week; REAR WINDOW (Par.) 14th week; SITTING BULL (U.A.) 2nd week; UGETSU (Japanese) 2nd week; WHITE CHRISTMAS (Par.) 6th week.

Theatre Buy Outlined in Schine Case

BUFFALO: Trial of the Schine Theatres contempt of court case resumed here this week before Federal Judge John Knight with two witnesses describing the purchase of the lease of the former Schine-operated theatre in Delaware, Ohio. The Government charged that the previous alleged sale of the lease to Joseph Cohn of Cleveland was "fictitious."

Steve Polites, a Delaware restaurateur, and Raymond F. Watts, Anderson, Ind., manager of two drive-in theatres, who managed the two Schine theatres in Delaware, testified that Mr. Polites purchased the Star theatre for \$7,000 in February, 1950. Mr. Watts said he answered a blind ad in a theatre industry paper in 1950 offering the Star for sale.

He answered the ad with the idea of buying the theatre himself, he said, and was contacted by Joseph Klein, Cleveland attorney, who has been identified as an attorney for the Schine Theatres. The witness said that Mr. Polites shortly thereafter told him he wanted to buy the theatre and would buy it if Mr. Watts would help run it. He said he agreed and that they went to Mr. Klein's office in Cleveland where the sale was consummated.

Warner Contest Promotion Set on "Young at Heart"

Warner Bros. has set a nationwide pre-release promotion for the Christmas-New Year engagements of "Young at Heart," starring Doris Day and Frank Sinatra, with CBS-TV's "The Big Payoff." A letter-writing contest is the chief feature. The winner and husband (or wife) will receive a Bermuda trip as first prize. An additional prize of a Bermuda trip goes to the manager of the theatre whose town produces the grand prize winner. Both the grand prize winner and the manager will be brought to New York to appear on "The Big Payoff." In addition to the grand prize, there will be five runner-up prizes.

Alliance Gets DCA

James L. Smith, president of Alliance Films Limited, in Toronto last week announced that he had concluded negotiations with Fred J. Schwartz, president, and Charles S. Boasberg, general manager of the recently formed Distributors Corporation of America, for the Canadian franchise of the DCA product.

Open Drive-in

HARTFORD: Groton Open Air Theatre, Inc., has opened Connecticut's newest drive-in, the 600-car Groton Drive-In. Principals include J. Lawrence Peters, Anthony Albino, Harry F. Picazzio, Jr., and Isadore Fishbone.

Settle Boston Anti-Trust Suit Out of Court

The trust suit brought by the Victoria Amusement Company of Lawrence, Mass., on trial for two weeks in Federal Court, Boston, was settled December 8th for an undisclosed sum, and the jury has been dismissed. Unofficially the settlement is reported to have been \$87,500. It was alleged in the complaint that prior to 1947 the defendants conspired to restrain trade, maintained a uniform system of runs, clearances and admission prices, and other infractions. Damages of \$3,000,000 were asked for anti-

trust law violations. Attorneys for the plaintiff were George S. Ryan and his son Bradley Ryan, and for the defendants Arthur Whittamore, Bartholomew A. Brickley and Mack M. Roberts.

Leases in Connecticut

HARTFORD: Mary Jane Fox has leased the Strand theatre, Mystic, Conn. John Findley, veteran operator of the independent theatre, is retiring, and co-owner of two Westerly, R. I., theatres, the Central and United, will sell his interest in these situations to Morris Pouzzner, his partner.

The National Spotlight

ALBANY

The plague of vandalism, which in recent years has taken its toll of seat covers, walls and rugs, spread to a new area when the \$2,000 CinemaScope screen at Schine's Glove, in Gloversville was slashed its entire length and a large section was removed. The cutting took place sometime after the theatre closed for the night. Employees made temporary repairs to the screen, so that it could be used almost immediately. John Corbett manages Glove. . . . The fire which considerably damaged the stage of the Colonial, as Dr. Henry Brown and William J. Jones, Jr., of New York, stockholders in Colonial Management, Inc., were readying the uptown house for reopening Christmas week, was the second in recent years. A three-alarm blaze occurred there in March, 1946. Cause of last week's was not immediately ascertained. . . . Ben M. Smith, long a salesman here for distributing companies and now a resident of St. John, N. B. (where his brother, Abe, is Maritime Provinces manager for Metro), has returned for treatment at Memorial Hospital.

ATLANTA

Rube Joiner, Joiner's Booking Service, checked in after a business trip to Florida. . . . In for a visit was O. C. Lam and his son, of Lam Amusement Co., Rome, Ga. . . . B. Seigel, special representative of SRO home office, was a visitor at the local office of Astor, which is handling "Duel in the Sun." . . . the Harlem drive-in, owned by Charles Tracy, has closed. . . . The Garden theatre, Atlanta, is running weekends only. . . . The State theatre, Chattanooga, has installed CinemaScope. . . . Jeannie Forrester has returned to Columbia Pictures after a leave of absence. . . . Jim Bolus, sales representative of Republic Pictures, reported that his wife is home after a spell of illness in the hospital. . . . The Roxy Theatre, Atlanta, a unit of Wilby-Kinney Theatres, has installed CinemaScope. . . . Miss Monteen Hewart, booking department, Allied Southern Exchanges, was to be married December 17.

BOSTON

Louis de Rochemont, native of Chelsea whose "Walk East on Beacon" endeared him especially to Bostonians, stepped on to one of the Hub's most revered lecture platforms, Ford Hall Forum, Dec. 12, with "The Film—20th Century Art Form" as his subject. . . . Carl Baird is the new manager of the Scenic theatre, Rochester, N. H., for Interstate. He replaces Carmen Urcioli who is leaving the industry for other fields. . . . Lyman Seley, division manager for Manley Popcorn Products, returned from a hunting trip to the Millinocket region in Maine with a good deal more substantial food—a bear and a deer, tied to the top of his car. . . . When Bud Wass returns from his vacation he will take on management of the Randolph theatre in Randolph, Mass., for Interstate Theatres, until spring, when

he will return to the same company's Avon (Mass.) drive-in. . . . Something new was added to a trade screening at 20th Century-Fox in Boston, when "No Business Like Show Business" was shown, with a call for extra seats. There was a burst of hearty applause when it ended.

BUFFALO

Danny Russo spoke on "My Experience as general manager of the Stock Car Races," at the Variety club stag luncheon last Monday in the Delaware avenue headquarters of Tent 7, when the greeters for the occasion were Dewey Michaels, Ben Bush, Frank Lillich, Murray Whiteman and Myron Gross (house chairman). . . . Edward L. Hyman, vice president, American Broadcasting-Paramount Theatres, was in town Wednesday and Thursday of this week, with Bernard Levy, assistant, and Al Sicignano of the UPT booking department; for conferences with Arthur Krolick, UPT district manager, Buffalo and Rochester. . . . Sidney S. Kulick, Bell Film Exchange, New York city, was in Buffalo last weekend conferring with local exhibitors. Kulick is lining up dates on "Four Ways Out." . . . Four huge plaster panels of the arched dome of the Eastman theatre in Rochester crashed more than 50 feet into the auditorium of that famous Rochester house the other afternoon, only 3½ hours before the scheduled start of a Philharmonic Orchestra concert. No one was injured by the falling wreckage. . . . "She's a wonderful, spiritual person," said the Rev. Thomas J. Kelly, pastor of the Spiritualist Church of Life, in confirming the fact that Mae West had contributed \$500 for the work of the church in Buffalo, when the stage and screen star appeared recently in the Town Casino.

CINCINNATI

The suburban Guild art theatre, deviating from its regular policy, is currently playing "Khamishia," billed as a midwest premiere of five tales from Israel, but spoken in English. This is the first picture of its kind to be shown locally. . . . Film Row is soon to have an additional tenant in the person of Murray Baker, who covers Cincinnati and Indianapolis for Italian Films Export. . . . William Onie, circuit operator, who recently converted his Miami-Western, in Oxford, Ohio, into an art house, is currently a surgical patient. The Miami-Western is named after the two colleges in Oxford. . . . Frank Moyer, manager of the Grand theatre, formerly the Auditorium, has resigned and will retire from the industry. He has been associated with this theatre for half a century. . . . The Westover drive-in, which has been operated by the Bell Brothers, at Morgantown, W. Va., has been purchased by Basle-Laskey Theatres, Inc. . . . Marc Cummins, local drive-in theatre operator, expects to have his deluxe outdoor theatre in operation by or very soon after Christmas. It will be equipped for year-'round operation.

CLEVELAND

First picture to be shown in Cleveland without a censor leader was "Without Pity" at the Circle theatre. The picture was rejected four times in its entirety by the censor board during the past five years. . . . Cleveland Motion Picture Exhibitors Association announces a luncheon meeting on Jan. 6 prior to the annual election of officers. Henry Greenberger is currently completing the unexpired term of Ernest Schwartz who died Jan. 28, 1954, two weeks after he was named to the presidency for the 20th year. . . . "White Christmas" held a record 7th week at Loew's Stillman and it may be held over until Christmas. . . . Joe Rembrandt of the Center-Mayfield theatre is back on Film Row with strapped ribs following a Thanksgiving Day automobile accident. . . . Ernest Sands, Warner branch manager, has been dismissed from Doctors Hospital, N. Y., after successful surgery. He won't return to Cleveland until after the first of the year. . . . Florence Friedman Harris has resigned at IFE, with Barbara Salzman taking over her work as booker-office manager and Dolores Van Staveren moving over from Columbia to handle the secretarial work.

COLUMBUS

Lee Hofheimer, former partner in H. & S. Theatres and later an executive for the Miles circuit, will leave soon for Norfolk, Virginia, to engage in theatre business there. Norfolk is Hofheimer's home town. His daughter, Mrs. Joyce Strelitz, lives there and his son, Tom, is a student at the University of Virginia. . . . Service director Floyd Redick announced that local businessmen are interested in financing the proposed \$4 million dollar two-level parking garage for 1200 cars at Broad and High streets, the city's crossroads and within a stone's throw of all downtown first runs. Such a garage has been declared feasible by the engineering firm of Ralph H. Burke Inc. . . . Joseph K. Weaver, former manager of the Circle-in-the-Square theatre, Philadelphia, Penn., arrived here to explore the possibility of opening a tent arena theatre with a resident stock company. . . . "Carmen Jones" was held for two additional days at Loew's Ohio following a big first week.

DENVER

Variety Tent 37 will hold open house in the Century Room of the Cosmopolitan hotel from 9 to 2 on New Year's Eve. Members and their friends urged to attend. . . . Mike Lee, formerly of Denver, now district manager for United Artists in St. Louis, and Joe Imhoff, branch manager at Milwaukee, came in for a visit and business call on Frank H. Ricketson, Jr., Fox Inter-Mountain president, who now has the Wisconsin-Fox houses under his supervision. . . . Paramount Christmas party at American Legion. . . . Pete Bayes, Paramount publicity man, to Los Angeles for

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conference. . . Al Koltz, RKO district manager, and Bill Hobson, branch manager, to Los Angeles for sales meeting. . . About 117,000 saw "White Christmas" at the Denham in a record seven weeks, with the gross being around \$100,000. . . Harold Wirthwein, Allied Artists division manager, in for conferences with Jack Felix, branch manager. . . Gene Gerbase, Republic branch manager, and Mrs. Gerbase, will spend Christmas in Albuquerque, N. M. . . Harold Cunyus closing the Roxy and Uptown from Dec. 18 to Jan. 2 as usual. . . Carl Ibold, father of Walt and Gus Ibold, Comet owners, died.

DES MOINES

Nathan K. Thon, 52, Coon Rapids theatre manager, was injured fatally when the car he was driving crashed through a highway barricade two miles from Coon Rapids. Mr. Thon was taken to a Carroll hospital but was pronounced dead on arrival there. Mr. Thon purchased the Lyric theatre in Coon Rapids in 1952 and operated it with his son, Nathan, Jr. He was born in Minneapolis, Minn., and had been an Iowa resident since 1944, when he bought the theatre at Armstrong. . . The Sutherland theatre at Sutherland has curtailed its operation to four nights a week because of lack of patronage, according to Everett Olhausen, manager. The new schedule calls for two changes weekly, one for Sunday and Wednesday, the other for Thursday and Saturday. . . Mr. and Mrs. J. E. Montgomery, formerly of Corydon, have taken over the management of the Eldon theatre at Eldon. Montgomery was in the used car business for 30 years before moving to Eldon. A feature of the new management will be "family nights" on Tuesdays and Wednesdays when all members of a single family will be admitted for a total of 75 cents. . . Polly Kawarsky, former Columbia assistant cashier, is the mother of a baby daughter.

DETROIT

The big press treatment was given here to Mitzi Gaynor, a native Detroit, who returned to help plug "There's No Business Like Show Business." . . "Duel in the Sun" is being shown day and date through arrangements between Albert Dezel, Jack Sharkey and Jack Haynes. . . Hazen Thorne, Ecorse drive-in projectionist, died at 53. Thorne suffered a heart attack while deer hunting. . . The Van Praag Productions new branch office will be headed by William Woodburn. Woodburn has produced, written and directed industrial film strips and movies. . . "White Christmas" was reported doing well across the Butterfield outstate circuit. . . Operator Mel Donion has moved from the Westown to the Beverly. Walter Conlan is again managing the Globe, replacing Basil Julian who's now in the painting business. . . Strand cashier Nita Shoemaker has moved to the Beverly. . . Newcomer Emery Williams is managing the Dawn. . . Harry Weiss has resigned his Paramount promotion job and is being succeeded by Leonard Gray.

HARTFORD

Jack Leitao, East Hartford businessman, plans immediate construction of a 503-car capacity drive-in theatre, with screen meas-

"MR. THEATRE" OF EDMONDTON RETIRES TO HIS ROSE BUSHES

EDMONTON, B. C.: Known as "Mr. Theatre" in this Canadian city, Walter Wilson has retired as active manager of the Paramount, and has been succeeded by his son, Bill. "Mr. Theatre" is also known as the man who made Edmonton known as the city of roses.

The 42-year veteran of show business and member of Famous Players' 25-Year-Club continues to be identified with Famous Players as director of theatre management for the theatres of the company and its associates. He also is continuing his daily radio program on film shows and devotes more time to the promotion of rose growing.

At his retirement, theatre men in Edmonton joined for a testimonial dinner in his honor. Edward A. Zorn, manager of the prairie division of Famous Players, traveled from Winnipeg to participate. "Mr. Wilson is the most respected theatre manager the company has," Mr. Zorn said. "He has proved to be one of the most valuable men

because of his great personality and appreciation of friendships."

When Mr. Wilson walks down the street in Edmonton there are few people he doesn't know. Walter has lived in Edmonton 30 years, where for 29 years he was manager of the Capitol theatre.

At 78, Walter still has plenty of bounce in his walk. Now one will find him in his backyard cultivating his prize roses. His home serves as his "rose empire," where many of his leisure hours are and will be spent.

A native of Bradford, Yorkshire, England, Walter first started in the hardware business, and in 1909 he came to Canada. He was first employed by the CNR in Winnipeg, but soon became secretary-treasurer of an early chain of theatres. In 1923, he began his association with Famous Players, first as manager of the Capitol theatre, Edmonton.

Walter has 11 grandchildren, as well as three great-grandchildren.

uring 90 feet wide and 40 feet high, at suburban Glastonbury. . . Michael Masselli, formerly manager of the Plainfield theatre, Plainfield, for Community Amusement Corp., Hartford, has taken over operation of the Baltic theatre, Baltic, owned by Ed Lord, Norwich. . . Win Crawford has been named assistant manager of the E. M. Loew's theatre, Hartford. . . Joseph S. Borenstein, manager of the Stanley Warner Strand, New Britain, has returned to his desk, following surgery. . . Mrs. Estelle O'Toole, former secretary to Henry L. Needles, Warner Bros. Theatres Hartford district manager, has been recuperating from surgery at her Wethersfield home. . . Thomas D. Grace of the Eastwood theatre, East Hartford, has been elected a director of the East Hartford Chamber of Commerce. . . Theatre Managers, Inc., has announced the appointment of Theodore V. Quinlivan, a stockholder, as director and counsel, replacing J. Albin Anderson, who has moved to Colorado.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will move their offices this week to the new Variety Club building, 512 North Illinois Street, Secretary William A. Carroll said. . . Two drive-ins here are still open, the latest on record, despite cold weather. . . Richard Blake, who books the Lyric theatre's Sunday All-Star Jamborees, has reopened the Lyric ballroom for country dancing. . . Howard Rutherford, manager of Loew's, will start each day Christmas week by reprising "Lili," in addition to the regular bill. . . The Allied Theatre Owners of Indiana will hold their next board meeting in the Lincoln Hotel January 4. Legislative questions will be on the agenda, as the Indiana General Assembly meets for its biennial session in January.

JACKSONVILLE

Early Christmas gatherings for employees and their families were planned by Metro at the Timber Inn, by 20th-Fox at the Atlantic Beach Hotel, and by Warner at the Roosevelt Hotel. . . Harold Laird, Republic branch manager from Tampa, conferred with Harvey Garland, head booker of Florida State Theatres. . . UA distributors Milt Cohen of New York and Byron Adams of Atlanta called at circuit booking offices. . . Bob Ingram came in from Columbia's Atlanta office. . . Wayne Spiering, of the Roy Smith Company, and his bride returned from a downstate honeymoon. . . Visiting exhibitors were Louis and Jerry Gold of Gold-Dobrow Theatres, Pahokee; Harlow Land, Mayo; Hugh Martin of MCM Theatres, who flew back to Columbus, Ga.; S. O. Jenkins, Sunset drive-in, Brunswick, Ga.; Howard Smith, Dixie theatre, Brooksville; and William Lee, Keystone. . . M. C. Moore has taken over the operation of the Ritz theatre, in addition to his management of the Lake Shore theatre. . . Ernest McCulley, Warner's head shipper, was convalescing after an operation. . . Auditor R. L. Long began work at the Warner office.

KANSAS CITY

The annual meeting of the Motion Picture Association of Greater Kansas City was held December 6. The welfare work of the association, on which a report for 1954 was made, was still further expanded. Each year the association has sponsored 50 or 60 boys for attendance at a camp. At this annual meeting, plans were made, and a committee appointed, for erection of a shelter house at the site of the boys' camp. This gift is to be a memorial to Sam Abend, who died recently, one of whose special interests was

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this sponsorship of boys' trips to the camp. . . . "The Bachelor and the Bobby-Soxer" was shown, free, as the Saturday feature, to teenagers, particularly those 12 to 14 years old, at the Atkins Auditorium of the Nelson Gallery of Art December 11. . . . The Heart drive-in is open seven days a week, while the Riverside, Boulevard, Lakeside and Shawnee drive-ins are running on the weekends only.

LOS ANGELES

Back from a business trip to Salt Lake City and Denver was Bob Benton of Sero Enterprises. . . . Columbia bookkeeper Ann Snyder was involved in an auto accident which necessitated a facial operation. . . . George Hickey, Pacific coast supervisor for MGM, took off for Chicago to attend a sales managers' conference. . . . Construction has started on a new 1,200-car drive-in, the Mission, scheduled for a spring opening in the Ontario section. The ozoneer will be owned and operated by Jack Anderson, whose company operates the Valley drive-in near Riverside and two conventional houses, the California and Chino. . . . Jack Dowd, Republic branch manager, was back at his desk after undergoing an appendicitis operation. . . . At a recent election of officers, Variety Tent 25 voted Ezra Stern, prominent Film Row attorney, as chief barker for the coming year. . . . "Bunny" Lustig, former exhibitor from Pasadena, and his wife have returned from an extended tour of the Mediterranean countries. . . . John Evans, Navy booker, was off to San Francisco on business.

MEMPHIS

Richard Smithers of Memphis has purchased the Hyde Park theatre in Memphis which had been closed for some time. Smithers had re-opened the Hyde Park for full time operation and is off to a good start. . . . Mrs. Jack Katz, wife of the owner of Ritz theatre, has invented and put into production a small plastic covering for a man's necktie while he is eating. It is named "Protectie." . . . W. Watson Davis, manager of Warner theatre, has been going over plans for the Christmas Day opening at Malco of "20,000 Leagues Under the Sea" with Ed Terhune, Walt Disney Productions, Inc., who came to Memphis to start work on Memphis opening. . . . Southern managers of National Theatre Supply Co., are meeting in New Orleans with W. E. Green, New York, national president, and R. L. Bostick, Southern district manager, who arranged the meeting. . . . B. D. Bright, owner of Hi-Y drive-in, Henderson, Ky., says his theatre has gone into a weekend only operation for the winter months.

MIAMI

There's a Wolfe in the Claughton theatre offices, by the name of Pat. She is aide to Don Tilzer. . . . George DeWitt, nationally known comedian who has appeared on "Toast of the Town" and other network programs, now has a daily 30-minute afternoon show on WTVJ, with Carl E. Bruton as executive producer. . . . Bert Marker is assistant to Wayne Rogers at the Normandy, filling the post vacated by Nellie Beleck, who resigned. . . . Carl Jamroga, who has been relief manager for Wometco, will be house

manager for Franklin Maury at the Miracle. . . . Dan Taradash, Hollywood screen writer, was in town for a visit with his dad, local realtor William Taradash. . . . An aerial arrival by helicopter of Santa Claus, followed by a Christmas Parade, was the prelude to Jack Miller's big Santa Claus party at the Shores. The project sponsored by the Chamber of Commerce had free tickets available at stores in the neighborhood. Tom Rayfield, manager of the Carib, now has Mel Haber as his right hand man and its almost like old home week for Mel, who served in the same capacity at the Lincoln in 1948.

MILWAUKEE

Mr. Jack Frackman, branch manager here for Republic, is out of the hospital and again seen along film row. . . . Ralph Farrington has sold his Fenway theatre in Fennimore, Wis. Theatre Service does their booking and buying. . . . United Artists exchange will hold its annual Christmas party December 22 at Jimmy Fazio's Supper Club. . . . It was noted that Jack Frost, who passed away recently, was a former film salesman here. . . . Some of the smaller theatres throughout the state are only open weekends prior to the forthcoming holidays of Christmas and New Year.

MINNEAPOLIS

Hjalmar Kauppi is reopening the Lake at Eden Valley, Minn., on Christmas day. . . . It was erroneously reported here previously that Herman Frajola, operator of the Lyceum at Gilbert, Minn., passed away. Frajola is recuperating at home after suffering a heart attack. . . . Southern Minnesota Exhibitors Association had its dinner and Christmas party at the Nicollet hotel here December 7. . . . Lee Campbell is the new booker at Universal-International. . . . Theatres in the territory which have closed recently are the Lyric at Atwater, Minn., the Ulen at Ulen, Minn., and the Badger at Badger, Minn. . . . Hal Pearlman, Universal-International exploiter, was in working on two holiday openings of "Sign of the Pagan" and "So This Is Paris." . . . Variety Club of the Northwest will have its New Year's "frolic" at its clubrooms in the Nicollet hotel. Howard Greenstein, Universal-International salesman, is in charge of tickets and reservations. . . . Al O. Bondy, national representative for General Electric films, was in to call on bookers and Mrs. Dorothy Wilk, office manager of North Star Pictures, local distributor.

NEW ORLEANS

Milton E. Cohen, U.A.'s eastern and southern sales manager was a visitor at the local exchange. . . . Milton Dureau, president, Masterpiece Pictures, announced that the company has closed a deal with Associated Artists' Productions for the territory distribution for all its new and reissue product. . . . The Dome, Hattiesburg, Miss., will again be closed during the yuletide season advised owner Mrs. Anabel Thomas. It was to close December 16 and will reopen January 4. . . . S. E. McDaniel acquired operation of the Warrington drive-in, Warrington, Fla., formerly operated by Mrs. Olivia Stuart. . . . The Savoy 45 drive-in, Prichard, Ala. closed for the winter. Also closed, with reopening scheduled for early

spring, is the Moonlight drive-in, Evergreen, Ala. . . . Locke Bolen has closed the Grovehill, Grovehill, Ala., temporarily for extensive remodeling and the installation of new projection techniques. . . . J. J. Warren purchased the Fern, Woodville, Miss. from A. L. Randall and renamed it the Fair. . . . J. G. Broggi, who handled the buying and booking for the Gulf theatre, located in Pensacola, Fla., advised Transway that it has been closed.


OMAHA

When the Campbell theatre at Campbell, Neb., announced it would suspend operations, the Chamber of Commerce held a meeting and voted to underwrite expenses so that it would continue running. . . . Deloris Holzkamp, RKO secretary to manager Max Rosenblatt, announced her engagement to Dan Adam and plans for an early summer wedding. . . . Reta Perin has joined the United Artists staff replacing Donna Gray, now branch manager's secretary. Ruth Moberg, former cashier who has been with Film Transport, will return to U.A. to fill the same post left vacant by the resignation of Eleanor Naylor. . . . Reta Miller has replaced Betty Kavan, office manager's secretary at RKO. . . . In a reorganization meeting at Paramount, the Pep Club named Linn Pitts president, Orville Eby vice-president and Janet Nave secretary-treasurer. . . . All employees of the Airport drive-in theatre were treated at a Christmas party at Ross' Villa by owner J. Robert Hoff.

PHILADELPHIA

Jack Harris has moved the branch office of his Exploitation Pictures, Inc., to new and larger quarters along film exchange row at 1321 Vine Street. . . . Charles Hirsh, formerly with the Hirsh Amusement Company, is leasing a neighborhood theatre to return to the industry. . . . Ed Karpen has changed the name of the Edgemont to the Bridesburg in taking over the operation of the area neighborhood house. He also now has the Broadway in Palmyra, N. J., a former Varbalow operation. . . . Stamco, Inc., announced that its Standard, badly damaged in a recent hurricane, would be completely rebuilt inside, refurbished, and modernized into a one-story theatre with balcony eliminated. The neighborhood house will also be air-conditioned and equipped for Cinemascope, and be ready for operation shortly after the first of the new year. . . . The Nickelodeon, donated to the Franklin Institute by William Goldman, head of William Goldman Theatres, will be dedicated on Jan. 18 in connection with the pioneers dinner that evening being staged by Motion Picture Associates. . . . Merton Shapiro, operating the Merben and Arcadia here, is in suburban Abington Hospital for a brief stay only, it is hoped.

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PITTSBURGH

"Sitting Bull" was a last minute addition to the Penn booking chart before "Deep In My Heart" opens for Christmas. . . . By sheer coincidence, Deborah Kerr, starring in person this week in the Nixon's "Tea and Sympathy" found two of her movies here playing re-issue dates, "From Here To Eternity" in the Art Cinema and "Julius Caesar" in the Squirrel Hill. . . . "Sign of the Pagan" has been booked by the Fulton to follow "Carmen Jones," the Fulton's Christmas film. . . . Dick Purvis, formerly of the Penn staff, now with Loew's Midland in Kansas City, home here on vacation. . . . "White Christmas" which could have gone longer than three weeks in the Penn, will open in 20 district and neighborhood houses on Jan. 1 in a mass booking. . . . Another twin biller, "Champion" and "Home of the Brave" went into the Art Cinema. . . . John T. McGreevy, chief booker for the Harris Amusement Co., hospitalized in Mercy Hospital with Bud Hahn taking over his duties temporarily.

PORTLAND

First run business has taken a nosedive after many weeks on the upgrade. . . . Russ Brown, Oregon district manager for the Evergreen chain, is back at his desk after a week in Los Angeles for the National Theatres meet. . . . Doug Forbes, John Hamrick Theatres booker, was in town for a few days from Seattle. . . . George Sherman, Walt Disney representative, also was here from Hollywood. . . . Marty Foster, Guild theatre manager, had Robert's Bakery bake him a giant wedding cake which he served to first comers for "Always A Bride." The cake had 15 gift certificates inside. . . . J. J. Parker's United Artists theatre is set to re-open Dec. 23 after being dark for many months due to product shortage. This will give Parker outfit two first runs. Evergreen has two, Hamrick one, and Portland Paramount one. . . . Frank Breall closed his Century theatre in the heart of banking row last weekend with plans for re-opening very soon. Downtown spot did well as news and hour showtime spot. . . . Jo Nell Maguire, secretary to Paramount theatre manager Dick Newton, got married Saturday. She will return to work after a short honeymoon.

PROVIDENCE

Local motion picture fans were recently treated to one of those rare opportunities to meet Hollywood celebrities when Robert Francis and May Wynn, appearing in "They Rode West," made personal appearances at the Strand, in conjunction with the screening of the film. . . . Recent visitors to this city, included Abe Bernstein and Blake McKay, United Artists exploitation men, and Floyd Fitzsimmons, MGM exploiter. All three spent considerable time with William J. Trambukis, Loew's State manager. . . . Maryon Tillinghast, Loew's State cashier, recently celebrated her 21st year with the local theatre. She was the recipient of many gifts. . . . "The Last Time I Saw Paris" held for a second week at the State. . . . A sudden cold snap, with temperatures dropping to sub-freezing, abruptly put an end to the outdoor theatre season. Several drive-ins, planning to remain open until around December 15, basing their optimism on the mild weather which prevailed during

early December during the past few years, cancelled out prior bookings and shuttered for the season.

ST. LOUIS

The Fairfield drive-in theatre at Fairfield, Ill., has closed for the winter and the owners, Mr. and Mrs. Louie LaGreco have left for Tampa, Fla., where they will operate another drive-in theatre. . . . Safety and courtesy has paid off for a number of truck and auto drivers in Jacksonville, Ill. The police department of that city awarded them a number of tickets to the Illinois theatre. . . . Leslie J. Serrett, 59 years old, owner of the Pastime theatre and owner of several business houses in Hamburg, Ark., died there recently after suffering from a heart ailment for several weeks. He also was cashier of the Hamburg Bank in that city. . . . The Palace theatre in Jackson, Mo., has just completed the installation of Cinema-Scope equipment. . . . Harry D. Fairall, 73, who operated a moving picture supplies business in Danville, Ill., died recently in that city. He had operated the business for 33 years. The widow survives.

TORONTO

Theatre managers in Hamilton have given \$200 through their association to a school for retarded children. The money was pledged for redecoration of the association's room at the school. . . . A winner in the local civic elections was Don Summer-ville, manager of the Prince of Wales, and a son of old-time exhibitor, Wm. Summer-ville Sr. . . . This city may become the 10th or 12th city in North America according to its supermayor, Frederick G. Gardiner. He predicts a city of two million by 1975. . . . Filmites and patrons are looking forward to the return of Stan Helleur, to the pages of "The Telegram." He will be writing a column "You Can Quote Me." Stan used to write an amusement column before joining the industry as publicity chief in Canada for Warner Bros., then as information chief for the National Film Board. . . . One of the men who helped start Famous Players in Canada, E. L. Ruddy, died in Toronto recently. . . . Donald Hood, 48, operator of the Lux, Hudson Bay, Sack., and a director of the Saskatchewan Motion Picture Exhibitors Association, was killed recently in a plane crash which occurred near Regina.

WASHINGTON

Samuel Spencer, president of the Board of District Commissioners, has appointed the following film industry people to posts on the 1955 March of Dimes campaign: George Crouch, Orville Crouch, Frank La Falce, Shep Allen, Morton Gerber, A. Julian Brylawski, Jake Flax, Fred S. Kogod and Rick La Falce. . . . Jacob Biben, of the Biben Theatrical Agency, will have his 17-year-old daughter as a Washington visitor for several months. Her home is in Philadelphia. . . . Rita Gam was in Washington to publicize her newest picture, "Sign of the Pagan," which will be the Christmas Eve attraction at the Playhouse theatre. The Playhouse has newly installed a Cinema-Scope screen. . . . The Cheverly theatre played host to school safety patrol boys and girls of Prince Georges County, Md. . . . Dick Young, son of Mrs. Sara S. Young, 20th Century-Fox booker, reported to the Boston exchange as a student booker.

TOA Unit Data to SEC

WASHINGTON: The Exhibitors Film Fiancial Group, Inc., moved a step forward in its plans to sell stock this week when it filed a registration statement with the Securities and Exchange Commission seeking registration of 100,000 shares of \$100 par capital stock, the SEC announced at its headquarters here.

The entire stock of the Theatre Owners of America's sponsored group is to be offered for public sale directly by the company, according to the registration statement. It also said that the net proceeds of the financing would be used for general corporate purposes.

Promoters of the company were listed as the TOA; Samuel Pinanski, who will be president; and John H. Bowley, L. S. Hamm, Myron N. Blank, E. D. Martin, Walter Reade, Jr., and Alfred Starr.

Schmertz to Be Honored At Cleveland Banquet

I. J. Schmertz, 20th-Fox Cleveland branch manager, will be honored at a banquet marking his 50th anniversary with the organization, and his 28th anniversary as Cleveland branch manager, in the Hollenden Hotel, Cleveland, January 17. Mr. Schmertz went to work in 1904 for William Fox as an office boy for the Greater New York Film Rental Company. At 19 he became manager of the company's New York office. He later opened Fox offices in Buffalo and Syracuse, where he remained five years as branch manager. He was then appointed Albany branch manager of Boxoffice Attractions. He remained in Albany until 1926, when he was named Cleveland branch manager for 20th-Fox.

Set Advertising Plans At Filmmakers Meeting

CHICAGO: Irving H. Levin, president of Filmmakers Releasing Organization, disclosed at the national sales meeting at the Blackstone Hotel here last week that the company will have its largest cooperative advertising campaigns to date on "Crash-out" and "Mad at the World," both to be released early next year. He also announced that the number of theatres signed for these films under the company's "exhibitor guarantee" plan already exceeds the total number which was reached on "Private Hell 36."

Starr to Preside at AMPA Xmas Party

David Bader, president of Associated Motion Picture Advertisers, announced this week that Martin Starr, veteran industry publicist and former president of the organization, will be master of ceremonies at its 38th annual Christmas party at the Piccadilly Hotel, New York, December 21. Lige Brien is chairman of the affair.

"What the Picture did for me"

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Stewart Granger, Ann Blyth—The critics were not over kind with this film—that's why we played to excellent houses for a week! Don't listen to them—it's the type of film that has everything and that 95% of your audience will enjoy. Excellent story, exotic color by Technicolor, top stars, action, laughs and romance and plenty of cash in the tills, so what more can you ask? We started off this film by putting a 4-12 restriction, but after counting 9 murders and killings in as many minutes, quickly slipped in screen and press notices that no persons 6-16 would be allowed in. We brought in hundreds of older patrons. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, October 17, 18, 19, 20, 21, 22, 23.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

BAND WAGON, THE: Fred Astaire, Cyd Charisse—A very mixed reception for this one. Definitely not one of M-G-M's top musicals. Remarks evenly divided. With the success of the stage show in your country, this ought to fill the bill. Played Wednesday, Thursday, Friday, Saturday, October 13, 14, 15, 16.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

HER TWELVE MEN: Greer Garson, Robert Ryan—Tie this one in with your local PTA and you can't go wrong. Not up to the usual Garson standard but amusing enough to be pleasant. Young Tim Considine should be in more pictures—he's good. Played Sunday, Monday, November 14, 15.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—This sort of picture will still get them in as it seems the subject is one everyone is interested in and there aren't too many of this type produced. Also loaded with good stars, which may be the reason it drew so well. Played Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

PRISONER OF WAR: Ron Reagan, Dewey Martin—This being a rather grim tale and very realistic, of course the small fry made it a "must see." Those it didn't scare away laughed in the wrong places. A shocker for sure, as most everyone agreed. Drew about average. Played Friday and Saturday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

Paramount

ABOUT MRS. LESLIE: Shirley Booth, Robert Ryan—Good acting, lots of dialogue, but not for small towns. First day good, second day hit the bottom. Played Wednesday, Thursday, November 17, 18.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ELEPHANT WALK: Elizabeth Taylor, Dana Andrews—Beautiful job in Technicolor and above average acting by all concerned. The theme of the story is rather worn thin of late, though, so didn't do too well box office-wise. Very good on wide screen. Played on Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—We've had so many pictures with jungle settings that everyone is getting just as jaded with them as the Indian ones. This drew rather poorly, though color and acting very superior. Should be O.K. on a double bill. Played Wednesday and Thursday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

CARNIVAL STORY, THE: Anne Baxter, Steve Cochran—Definitely one of the better foreign made films out of late—very good subject, good color, superior acting all around and also good for wide screen presentation. Only average box office though, don't know what they want these days. Played on Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

PETER PAN: All Cartoon Feature—A wonderful movie that played to capacity houses all the way. A winner for kids 6 to 60. Although I consider "Cinderella" better, we did such extensive advertising with this one that even the grown-ups asked us to hold over. In the first half we played "Nature's Half Acre," which was applauded by the audience at every performance. It was worth the entrance fee itself. Let your hair down and book this film. If you don't make money, at least you will make many people happy and that's good business any time. Played week of November 1-6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SHE: Helen Gahagan, Randolph Scott—I sometimes wonder why films like this should be reissued when there are so many other excellent oldies we could offer our patrons. The patrons came all right, and waited patiently to see what was going to happen—it just didn't. We lost all the good will gained with "Peter Pan." Played Thursday, Friday, Saturday, November 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—Would have been good on wide screen without CinemaScope five minutes of long hair music preceding feature—totally unnecessary and unappreciated by average movie goer. Popcorn business flourished during this interval. Otherwise worth at least a two day playdate. Played on Sunday, Monday and Tuesday.—Walt & Ida Breitling, Comfrey Theatre, Comfrey, Minn.

ROBE, THE: Victor Mature, Jean Simmons, Richard Burton—This being our first venture in CinemaScope, expected big things. Picture first rate and turn-out better than normal Sunday-Monday business, but the third day fell rather flat. Every town around had played it, of course, and people couldn't wait till it came here. Played on Sunday, Monday, Tuesday.—Walt and Ida Breitling, Comfrey, Comfrey, Minn.

SUN VALLEY SERENADE: Sonja Henie, Glenn Miller Band—Played this soon after "The Glenn Miller Story" (U), hoping it would be a big draw and never were so dismally disappointed. No fault of the picture, though. It still is wonderful music and good acting all around. O.K. for midweek spot. Played on Wednesday and Thursday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

THREE YOUNG TEXANS: Mitzie Gaynor, Jeff Hunter—No matter what we would have played on this change, we would pack 'em in. These dates were turkey nights. Proud to say that this time we didn't have a "turkey" on the screen too. The full houses liked the picture this time. The color is good. Played Friday, Saturday, November 19, 20.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

VICKI: Jeanne Crain, Jean Peters, Richard Boone—Definitely Boone's film and one of the best mystery dramas we have shown for a long time. Excellent performances and a well-rounded suspense story that will do well in any house. It moves all the time, keeps you guessing and made all our patrons happy. Play it. Played Sunday, Monday, Tuesday, October 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Top stars in a good exciting film that we played too long. As films on Africa are popular in your country, you should do very good business with this one. Hayward and Mitchum being two top favorites here helped sell the picture too. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, October 24, 25, 26, 27, 28, 29, 30.—Dave S. Klein, Astra, Kitwe/Nkana, Northern Rhodesia.

United Artists

ADVENTURES OF ROBINSON CRUSOE: Pat O'Herlihy, Dany Robin—This was our Thanksgiving attraction. It was enjoyed by all who came. Pathe color in this one was good. Picture held audience's interest throughout. Business above average both nights. Also had \$300 in Bank Night kitty. Played Wednesday, Thursday, November 24, 25.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

AFRICA SCREAMS: Bud Abbott, Lou Costello—O. K. Abbott & Costello which will draw their addicts. Not too many left here except for the kids. Played Tuesday, November 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

HEIDI: Elisabeth Sigmund—This has been one of our all time high grossers in two years of operation. Only sorry we didn't book it for three days instead of usual two. Had "White Mane" (Snyder) as an added attraction, which it didn't need. Don't hesitate to book this—it's sure fire. Played Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

NEANDERTHAL MAN, THE: Robert Shayne, Doris Merrick—This one was practically pushed on us. We were forced to pay absurd rental for it which left us in the red. After seeing our patrons' faces, ours was red too! I looked like "The Neanderthal Man" for days after. It can hardly be recommended, even to the horror houses. It's the type of movie that keeps people glued to their TV seats—more like this and we'll be out of business. Played Wednesday, Thursday, November 9, 10.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SHARK RIVER: Steve Cochran, Carol Matthews—Not a bad film, but not worth the rental charged us. Our protest was not heeded. The U.A. office in Johannesburg has a bad habit of saying "50%" each time they think they have a fair picture! Yes, "Shark River" title and rental quite coincidental! If you can get it at the right rental action houses will do quite well with it. We just about broke even. Played Sunday, Monday, November 7, 8.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SOUTHWEST PASSAGE: Joanne Dru, Rod Cameron—Pretty good story. It's a true story of the "First U. S. Camel Cavalry." It seemed odd to see camels and Arabs in a western, but this part was based on facts. Western fans should like it. Played Friday, Saturday, November 26, 27.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

COMMAND, THE: Guy Madison, Joan Weldon—Just a good average western with plenty of "Injuns" and the same plot of outwitting them which is a bit worn out. Did better than average for a three day run. Short in CinemaScope, "Coney Island Holiday," sold this one. Played Thursday, Friday, Saturday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

HIGH AND THE MIGHTY: John Wayne, Claire Trevor—Possibly our patrons had gone out of town to see this big one. The weather was cold and miserable most of the run, but it should have done better, according to terms and advance publicity. It is high class drama and there were no kicks. It should do well most any place. Most of the action takes place on a plane bound from Hawaii to San Francisco. Small town and country patronage. Played Sunday, Monday, Tuesday, Wednesday, October 31, November 1, 2, 3.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

U. A. Circuit Reelects Skouras and Schenck

George P. Skouras has been reelected president of United Artists Theatres Circuit by the company's board of directors. Others reelected were Harry D. Buckley, vice-president; Raymond V. Wemple, vice-president and treasurer, and A. H. Frisch, secretary. It had previously been announced that Joseph M. Schenck was reelected board chairman and Mr. Skouras, Joseph M. Seider, Bertram S. Nayfack, Milton Shubert, Mr. Buckley, Douglas M. Moffat, Milton C. Weisman, Mr. Wemple, Mr. Frisch and James M. Landis directors.

Minneapolis Projectionists And Owners Deadlocked

MINNEAPOLIS: Projectionists in both independent and circuit theatres here, members of IATSE local 219, and operators of the houses are deadlocked on wage issues after expiration of contracts covering the past three years. The union represents more than 100 projectionists.

The union is asking a 30 per cent pay increase spread through a three-year con-

tract. The theatre operators are countering the union demand with an offer which embodies a 25 per cent across-the-board cut and a one-man drive-in booth.

The contract between the union and the independent houses expired November 30. Contracts between the union and RKO Theatres and Minnesota Amusement Co. expired December 5. MACO operates three large downtown houses and three neighborhood theatres.

Talk of the possibility of a strike, possibly early in January, increased after union negotiators filed strike notices and asked assistance from both federal and state labor conciliators. A strike against the theatres would be the first of its kind here in about 30 years.

New Astra Color Shorts

Two color shorts in CinemaScope with stereophonic sound, the first of their kind ever made in Italy, have been produced by Astra Cinematografica. The two shorts—Vittorio Gallo's "Italy's Squares" and Gian Luigi Polidoro's "Festival of the Gondolas"—are the first in a series of 14 CinemaScope shorts being filmed by Astra.

Ohio Drafts Censor Law

COLUMBUS: R. M. Eyman, state education director and chief Ohio censor, said last week he and his staff are "sweating out" the drafting of a new censorship law since the State Supreme Court's decision that censoring films was unlawful. He said they were trying for a new law that will be acceptable to the legislature and also stand up in the courts in the future.

The censor board is now operating on a voluntary basis and a fee "still applies to films voluntarily submitted, reviewed and approved," he added. Mr. Eyman said that the surplus, after expenses, from the fees collected in the fiscal year ending last June, went into a fund for audio-visual education in Ohio schools. He did not know where the state would get money for this fund if censorship remains in its present dormant state.

The first picture to be shown in Cleveland without a censor seal was IFE's "Without Pity," which opened this week. It was reported no police interference or supervision was needed and that the box office was "slightly above average."

Mrs. Eisenhower Sponsors "Romeo" Benefit Showing

Mrs. Dwight D. Eisenhower will sponsor a special benefit performance of United Artists "Romeo and Juliet" at the Dupont theatre in Washington December 20. The performance, for the benefit of the Florence Crittenton Home, will be attended by the First Lady, Cabinet members, Congressional leaders and members of the Diplomatic Corps. The film will have its official world premiere December 21 at the Sutton theatre, New York, for the benefit of the March of Dimes. Co-chairman of the March of Dimes premiere committee are Eddie Dowling and Magda Gabor. The film, in color by Technicolor, stars Laurence Harvey and Susan Shentall.

Thomas Mulgrew, Pioneer Film Actor, Dies at 65

PROVIDENCE: Thomas G. Mulgrew, 65, pioneer film actor, died December 10. He did much towards building the local film industry in the days of the Eastern Film Company. Following that, he appeared in stock and ran a theatrical agency. He was toastmaster for many state and civic functions and a member of several fraternal groups. He is survived by his wife, a son, a daughter and two sisters.

Bernard Rubin

Bernard Rubin, 38, head of Imperial Pictures, the only independent distributor in northern Ohio, died in his office in Cleveland Tuesday morning following a heart attack. His wife and three small daughters survive.

Season's Greetings



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Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

MGM Moves Again to Help Managers At Local Level

CHARLES M. REAGAN, vice-president and general sales manager for MGM, has announced a new plan to boost business at the box office, and to encourage a new industry-wide, institutional campaign for the benefit of all theatres. The campaign starts on January 1st, and has been planned to carry through April, with MGM's original sponsorship and the hope that it will be sustained indefinitely.

The new slogan will be "There's More Fun at the Movies" which compares favorably with "Movietime, USA" and "Let's Go To The Movies"—to put over the idea of getting out of the house, away from the TV set, and taking the whole family to the theatre, more often in 1955. Things are framing-up that way, and this added push will probably supply the necessary business-building incentives.

For the first time, a huge industry promotion is dedicated to the motion picture theatre and its place in the community. Like the "Ticket Selling Workshop" operation which originated with MGM, this is for the profitable advantage of all concerned. Every medium of promotion will be used. Howard Dietz and Dan Terrell are at the studio to launch activity there, Si Seadler and Emery Austin are at work here, and the entire MGM field staff will spearhead the "Celebration" in every exchange area. Oscar Doob will coordinate the campaign between various participants.

The objective is increased prestige for motion pictures on your own home grounds—therefore, as the Editor of The HERALD said last week, "The success of the project depends primarily on what each individual manager does about it in his own community." The motive is unselfish; the conception and execution of the basic plan is competent and professional. There will be ample free accessories available to start the ball rolling at your local level. We have an idea that all MGM pressbooks issued for releases through April will carry pages of examples for the overall campaign.

Mr. Reagan accents the selling approach, and the "reason-why"—which must be convincing to both managers and their audi-

FRIENDLY COMPANY

Ervin Clumb stopped in to visit us, on the way back from the MGM "Workshop" Meeting in Boston, and we joined in a reunion of old friends from Milwaukee, with Charlie Hacker, manager of operations for the Radio City Music Hall, as our guest. Charlie also worked for Standard Theatres, where James E. Coston is the top executive and Erv is now installed as manager of the Riverside. He is proud of his cooperative advertising, of which more is said in this meeting.

And Mike Simons also made his return from Boston—the most successful of the first "Ticket Selling Workshops" which Mike now has on the road for MGM. It's hard work, but he's a traveling man! Coming in from Boston, he only had time to repack his bag, and was off for Memphis, to attend the convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, at the Hotel Gayoso. Mike does his sleeping in planes.

Also among our visitors was Delmar Sherill, once the youngest member of the Round Table, at age 17, who now looks fine in the uniform of the U. S. Air Force. He and his companion, on a holiday week-end in New York, constitute the crew of a Jet Interceptor fighting plane, guarding our country against enemy attacks. Twenty-two more months, he says, and he will be back in Stateville, N. C., and theatre business.

ences. He says, "I believe there is every indication that 1955 will be a great movie year, and that the upswing now under way will continue and be accelerated. The business is now firmly established on the road to recovery." And, with that, it's your turn to take the ball and run with it, to your own goal lines. Teamwork will solve our industry problems—and good showmen work like a team, with their industry, and with their loyal patronage.

TOLL-TV has one strike against it that that isn't getting too much attention, since it will eventually be a beef from television stations, rather than theatres. When and if, Toll-TV is on the air—and perish forbid!—any station running a program for which a fee is required will have to face the fact that their regular, loyal, listening audience will get a garbled program, unless and until they deposit the dollar in the coin box. And, since it will cost any television set owner at least \$30 to have the coin-box installed, plus a guarantee of anywhere from \$3 to \$5 per month as the income which the coin-box collector picks up on his regular rounds, that means a total annual cost of close to \$100 a year for the average set owner. Suppose they don't have a coin-box, nor a contract for Toll-TV, then what? The natural impulse would be to tune-out the TV station and say, "To heck with it—let's go to the movies!" We have the conviction that more TV-set owners will tune out than will pay the fee. What do you think? And what makes you think so, as factual evidence?

TRUEMAN REMBUSCH paid one of those infrequent but much appreciated personal calls at the Round Table—we usually have to get out of town to see him—but he was here for the important meeting of the joint committee in opposition to Toll-TV, of which he is co-chairman. His point of view is simple, and sincere. He feels that the FCC cannot allocate the free air to any commercial use that might tend to become monopolistic—and how do we know what the future would hold if various channels and TV privileges were extended to private operation for a profit derived from the public on a fee basis? Now, the air-waves are free for all who have sets to tune in. Trueman thinks Toll-TV deserves the same treatment from the FCC that is accorded Theatre-TV, and therefore limited to coaxial cable hook-ups, not on the air. Thus, any who pay will have something that is beyond public use of free air—with more justice for all concerned.

—Walter Brooks



THE LEADERS—Ervin Clumb, manager of the Riverside theatre, Milwaukee, and Mrs. Alice Gorham, director of ticket sales for United Detroit Theatres.

BOSTON SCHOOL

THE LESSON—at right, two of Ervin Clumb's phenomenal cooperative ad pages, for which he is famous. These are current and typical of his remarkable results in Milwaukee with sponsored full pages, fully underwritten by eager advertisers. You will see that there are ten or twelve spaces allotted in each page for the names of the sponsors, and they really like their work. Ervin Clumb has managed more than \$25,000 worth of newspaper space on this co-op basis, and he does it all on the telephone, telling the business men how lucky they are to catch a ride on important and valuable theatrical advertising, right up to the minute in public interest.



THE LISTENERS—James Tibbets, Loew's Orpheum, Boston; Jack Mercer, Loew's State, Boston; Lew Brown, Loew's, New Haven; Wm. Trambukis, Loew's State, Providence; Carl Fasick, Loew's theatres, Boston, with Harry Shaw, New Haven, and Charles Kurtzman, Boston.



Front row (E. M. Loew Circuit) Felix Migliaccio, Lancaster theatre, Boston; Geo. T. Ramsdell, Center theatre, Brockton; Walter Brooks, Civic theatre, Portsmouth, N. H.; Joseph Quattricchi, Center theatre, Boston, and Ed. Haley, Center theatre, New Bedford, Mass.



Front row: (Lockwood & Gordon circuit) H. J. Sullivan, Hope theatre, Providence, R. I.; Buster Holt, Boston; Norman C. Rolfe, Waterville, Me.; Wm. C. Staples, Cameo theatre, So. Weymouth, Mass.; David Newcombe, Webb theatre, Wethersfield, Conn.

Boston Tops For MGM Workshops

The third "Ticket Selling Workshop" planned and devised by MGM to help the theatre manager at the point-of-sale, was held in Boston on December 6th, with the largest attendance to date, and unlimited applause and appreciation from more than 350 managers and circuit executives, who were present. Conducted by Mike Simons, director of customer relations for the company, this constituted the best example yet—with plenty more to follow in the future.

The Panel of Experts

In Boston, the principal speakers on the panel of experts, were Ervin Clumb, manager of the Riverside theatre, in Milwaukee, with Mrs. Alice Gorham, Quigley Grand Award winner, and "Director of Ticket Sales" for United Detroit theatres. So far as we know, hers is the only executive office door in the industry which is marked accordingly—and she deserves a place on the faculty of MGM's "Ticket Selling Workshop," now growing to maturity.

Other speakers were Perry Reavis, promotional director for Stewart-Everett Theatres, Inc., Charlotte, N. C., Norman Knight, executive vice-president of the Yankee Network, in New England, and Jack Hamilton, eastern advertising manager for *The Boston Globe*, who spoke for the newspapers. In addition, Emery Austin spoke again as exploitation manager for MGM, and Mike Simons carried the ball, throughout. All MGM field men in the area, and somewhat beyond, were present, along with John P. Byrne, eastern division sales manager for MGM and Benn Rosenwald, resident manager in MGM's Boston branch office and exchange, on the local Film Row.

Picture Story Opposite

On the opposite page, you'll find a pictorial story with captions, of the Boston meeting, and we're sorry we can't crowd more into our limited space. But we would like to quote Alice Gorham, who said, "That dimension still required—in addition to wide-screen, Cinerama, CinemaScope, and all other new screen techniques, to attract maximum attention—is a quality of showmanship in keeping with new dimensions on the screen." Also, we wish we could have heard more of the remarks of Perry Reavis, promotion chief for Stewart-Everett theatres, a circuit comprising a number of small towns in the Carolinas. The Round Table always has a fondness for small towns and small town theatre operation, where we've started in business and where we want to return, some day. It's the best opportunity in motion picture business for anyone who has public relations in his heart and soul, as well as the best interests of his industry.

Showmen in Action

Bill Trudell, district manager for Famous Players Canadian, sends a cooperative newspaper ad page in color announcing the opening of "White Christmas" at the Capitol theatre in London, Ont.

Leo Lajoie, manager of the Capitol theatre, Worcester, Mass., had one inch teaser ads on 20 pages of the local newspaper one day for "Sabrina" and followed this up with the ad on ten pages another day.

M. J. Furlong, manager of the Plaza theatre, Sudbury, Ont., promoted peanuts as give-aways during "The Caddy" playdate with man in peanut shell costume touring the streets.

Col. Bob Cox, manager of the Ben Ali theatre, Lexington, Ky., tied in with merchants for a full-page newspaper ad in which names and addresses appear. Merchandise or theatre passes are given to those who find their names.

John D'Amato, manager of the Palace theatre, New Britain, Conn., ran a student discount coupon in his newspaper ad for "Hamlet" on its two-day revival.

Russell Haddad, manager of the Gem theatre, Willimantic, Conn., announced with pride the return of the theatre's art policy in a newspaper ad on "Hobson's Choice" as the opening film in the series.

Joseph Boyle, manager of the Poli, Norwich, Conn., advertises his return engagement of "Duel in the Sun" on attractive heralds and bookmarks.

Dave S. Klein, manager of the Astra theatre, Kitwe/Nkana, Northern Rhodesia, created the effect of "Peter Pan" stepping out of a glittering fairyland with his 6' cut-out standing on a glass base.

Morris Sussman, manager of the Hobart theatre, Woodside, N. Y., says his small throw-aways titled "Would you like to be my 'Beau Brummell?'" proved efficient, inexpensive and lots of fun.

Steve Barber, manager of the Florida theatre, Haines City, Fla., and the local Kiwanis Club jointly sponsored a Christmas show for the benefit of under-privileged children. Admission was an article of food or clothing or a toy.

Arnold Kirsch, manager of the De Luxe theatre in the Bronx, promoted long-stemmed roses to be given to the first 300 women attending "Women's World" and also tied in with a driving school to advertise the picture and offer a 20% discount.

Bill Hayes, manager of the Norwalk Drive-In, Norwalk, Conn., offers free gas tickets and says "The heat's on us" in his ad for "Sitting Bull."

Manager Cecil McGlohon of the Avon theatre, Savannah, Ga., has inaugurated a series of monthly safety shows and had about 500 boys and girls, members of the school safety and fire patrols as guests at the first meeting. Chamber of Commerce, Fire Department heads and others spoke.

An excellent two-page cooperative ad on "Beau Brummell" from Arlen Katzman, assistant manager at the Capitol theatre, St. Catharines, Ont., in a newspaper which does not ordinarily play ball.

John S. Falco, manager of the Majestic theatre, Beloit, Wis., broke the box office record with "White Christmas" after picketing the local college where Bob Hope made a personal appearance—even got a picture of Hope with the picket which the newspapers carried the next day.



Tee-Shirts, which come in pairs and make good ballyhoo, are shown here for the exploitation of Frank Sinatra in "Suddenly"—at left, Sam Levin, manager of the Roosevelt theatre, Chicago, with his tandem twins, in the Loop, just taking off. And, at right, a bicycle-bally speeds word of the attraction at the Fox-Wisconsin theatre in Milwaukee. The sign in the background has nothing to do with the ballyhoo.

101 BEST EXPLOITATION AIDS

Make 1955 Your Best Exploitation Year

40

With the announcement by MGM of a nationwide "Forward in 1955" salute to better business at the box-office, it behooves all busy managers to take part in this progressive action, at the local level. MGM will supply sundry and various accessories without cost, and their entire field staff has been alerted to start cooperation with individual theatres, beginning January 1st, in this all-out campaign. The slogan will be "There's More Fun at the Movies!"—and the intention will be to get people out of their homes, and away from their television sets, more often. You must remember that a very slight difference in movie-going habits will make a world of difference in our industry income. Our best previous statistics prove that a majority of patrons only went to the movies once every three or four weeks—and we diminish our own potentials when we expect or depend on "the regulars" who go to the movies once or twice a week. If we wait for that sort of business to return, it will be a ghost of the old nickelodeon. Charles M. Reagan, vice-president and general sales manager of MGM, says, "We know the best place to see a motion picture is in a movie theatre, and that the entertainment being provided there today is the finest in the world—in our industry history." It is easy now to draw comparisons, because films on TV are old, or are produced for a fraction of what we invest in our programs, and the difference shows on the big theatre screen.

Turn Over A New Leaf On Your Calendar

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Active members of the Round Table will also make New Year's resolutions—especially at this crucial time in the industry—for individual theatres. It is your cue to freshen, brighten, refurbish your ideas—and your house. Make folks feel that there is a New Year, and it's a happy one for motion pictures. With the head-start we have, work now to counter-act that public impression that the movies were going downhill, for exactly the opposite is true. Hold a staff meeting in your theatre, and convince your employees that "It's fun to go to the movies"—and it's also fun to be paid at the end of the week. They have a responsibility to your public that is as firm as their loyalty to you as an employer. Ervin Clumb says no staff employee of his will ever apologize for any attraction at his theatre—so don't let them go around mumbling that they don't like the picture, for their opinion might not coincide with the tastes of the majority. Theatre managers have never had the right to inflict their personal tastes on their patrons. And don't run and hide when your audience leaves the theatre. We found out, many years ago, that one dissenter can make more noise than 100 who approve. Focus your attention on the constant complainer, and you'll be running a theatre for an individualist who has such likes and dislikes that he is probably just as dissatisfied at home. Put out an atmosphere of personal belief in what you are doing and then do things.

Good Newspaper Ideas Pay Handsome Profits

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Charlie Jones, and several other members of the Round Table in small towns, have been doing very well with ideas worked cooperatively with their local newspapers—with weekly papers, in most instances. Charlie ran a cooperative subscription deal in Northwood, Iowa, and every new subscriber got a guest pass, good for two. You can imagine how that accumulates good will for everybody concerned. Did you know that some newspapers hire and pay a specialist to come into town and get up their subscription list? Be that specialist yourself, for you are a showman, and you have all the accessories to work with. Make friends and influence people, especially newspaper people, to be friendly, the year round. Bob and Melba Walker, in their Colorado uranium town, invited every subscriber to the *Fruita Times* to be their guests—all they had to do was show a paid-up subscription label. Of course, Bob and Melba have a good policy—they believe in getting new faces into the theatre, and they pay off the cost in refreshment merchandising, which gets them coming and going. The deal is loaded—in favor of the house. And we always urge Round Table members to show publicity mats or take that 35c combination mat down to the newspaper office and sell it to the editor. Did you know that small town newspapers have to buy those little cuts they use as fillers—or else get them free from some publicity service? At any rate, they must have them.

Now, Children Are As Good As They Can Be

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Now is the time when all good children are as good as they can be, and it's time to capitalize the tendency for good behavior. Capitalize it, by suitable awards and recognition of merit. Catch them at their best—and keep them going straight, for a whole year to come. There are a lot of ideas that fit in this category. You can use persuasion—which is a better policy than threats of bodily violence, much as it may be deserved. But get them in a holiday mood, and try for a year round holiday for vandalism, as such. There are only a few ring-leaders who like to show off, and you can win over the rank and file of good kids that don't want to be destructive. Merchants were never more in the mood to supply sponsored gifts for children, or to underwrite children's shows by rental plus gifts, without cost to the theatre. Schine Theatres do it often and regularly, and more than twice in a month of ordinary theatre operation. You'll be surprised how the cooperative merchants will respond to a good idea, well sold. Safety campaigns, Police Pal plans, ideas for the Boy Scouts, Girl Scouts, the newspaper carriers, the under-privileged children, the parochial and public schools, the orphans, the young cowboys and cowgirls, all the rest, are numerous and constantly dangled under your nose as a money-making temptation. And don't forget the Old Folks—over 65—they respond to the same treatment, and a treat is as good as a treatment, any midweek afternoon, in any theatre.

Selling Approach

DEEP IN MY HEART—MGM's finest musical, in glorious color. A story so wonderful, they just had to fill it with stars. More than a baker's dozen starring and guest star roles, including Jose Ferrer, Merle Oberon, Helen Traubell, Walter Pidgeon, Rosemary Clooney, Jane Powell, Vic Damone, Howard Keel, Tony Martin—and even more! The life-story of Sigmund Romberg and his music. The Christmas attraction at the Radio City Music Hall—top spot of the year. 24-sheet is block and there is little pictorial art for lobby and marquee. Jumbo herald from Cato Show Print keys the campaign. Newspaper ad mats are necessarily crowded with names and credits, so pick what you like best for size and shape. Mat No. 506 follows the 24-sheet in style, and it can be used effectively as your advertising theme. With so many names and songs to sell, it takes ingenuity to display all of them. The complete campaign mat, at 35¢, is the best bargain for small theatres, with ten single and double column ad mats and slugs, two publicity mats and festive borders. A set of color stills will sell color in a specail lobby frame, which you should, keep on permanent display. Publicity mats are exceptionally good, and will spot effectively in cooperative ads or get free space with friendly newspapers, who have to buy such fillers from their own mat service. Unusual interest in Sigmund Romberg's music makes this a natural for disc-jockeys and record shop tieups.

THE TRACK OF THE CAT—Warner Brothers. CinemaScope in Warner Color. An absolute novelty in color films—you'll have to see it to believe it, but it will astonish and please you and your patrons. William A. Wellman's grim and terrific drama, with Robert Mitchum, Teresa Wright, Diana Lynn and Tab Hunter. It will thrill—and haunt you! Another unusual story of real, raw, runaway emotions. A love story as startling as the crack of a gun! The 24-sheet keys the campaign, with exposition of what makes this so very unusual as a color film. Start selling it with this pictorial art, for it puts over your advertising theme. "The man in the scarlet mackinaw" can be featured also as street



This is the season for children's parties—and here are two inspiring examples. At left, Tom Martin, manager of the State theatre, in Minneapolis, awards the first 50 youngsters for decoding smoke signals, which won tickets for the opening matinee. At right, the holiday matinee at the Mastbaum theatre in Philadelphia, to recapture the child audience. Ted Schlanger, Stanley Warner zone manager, believes in these tactics. Ordinarily, the 4,000-seat Mastbaum theatre doesn't cater to children. On this occasion, 4,300 children.

ballyhoo and for new and different sales approach. Newspaper ad mats are strong, striking, varied and numerous for size and shape. The teaser ad offered is worth using in advance. The complete campaign mat for small theatres is well selected, and supplies six single and double column ad mats and slugs, plus two publicity mats, all for 35¢ at National Screen. A "Black Painter" cat mask, for kids, is made from special mat No. 395-401X, and another special mat, No. 395-402X, is a contest to identify animal tracks, used over four days, for sponsored prizes. Show it to your sporting goods dealer.

DESIREE—20th Century-Fox. Color by DeLuxe, in CinemaScope, with Stereophonic Sound. Starring Marlon Brando, Jean Simmons, Merle Oberon and Michael Rennie, in one of the truly great pictures of the greater movie season. You will like Marlon Brando as "Napoleon"—and Jean Simmons as "Desiree." Before Josephine there was Desiree—and some say, there was always Desiree. A film that has attracted enormous pre-selling in the national magazines, including a TIME cover, with lavish layouts in *Life*, and in *Collier's*. Also *Woman's Home Companion*, *This Week*, and many others. 24-sheet is made expressly to provide pictorial art—and where else could you get so much for so little money? Herald keys the campaign for a majority of showmen. Newspaper ad mats are extensive, extravagant—but varied enough to size and shape to fit every situation. Make "Desiree" a command performance in your town, and roll out the red carpet for distinguished guests who don't go to the movies. This picture will please and delight them. Brando is a remarkable Napoleon—and all will praise him for this role. Pick your newspaper ads for portraits that show the resemblance, and build up that re-captured audience from TV. Campaign mat for small theatres, selling at 35¢, is sufficient and gives a choice in your newspaper office. You won't have better opportunities to be popular with your newspaper man. Study the press-book for ideas which will put this picture on a pedestal with your patronage.



Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Exhibitors Urged to Use Point-of-Sale Promotion

William E. Smith, executive director of the Popcorn Institute, Chicago, discussed ways to increase popcorn sales at the 1954 convention of the Tri-State M.P.T.O.A. (Tennessee, Arkansas and Mississippi) in Memphis.

"Popcorn is an impulse purchase item," he told the exhibitors, "thus, point-of-sale merchandising is essential to building popcorn sales and profits."

The Popcorn Institute's "Happy Popcorn Man" and "Animal Fair" point-of-sale posters were displayed. Calling such point-of-purchase material proven sales builders, he urged the exhibitors to utilize them to the fullest extent.

For additional sales production, the Popcorn Institute is preparing special popcorn head bands for stand personnel, along with new point-of-sale pieces to be available next month as part of the Institute's "Spring Popcorn Jamboree."

"In the hope of immediate profits," Mr. Smith advised, "do not price yourselves out of the market by hiking popcorn prices to excessive levels. Above all, the watchword of increased sales must be merchandising, merchandising and more merchandising."

Chocolate Price Relief Seen

A 10 per cent increase in the 1955 cocoa bean supply over 1954 promises some price relief on this candy ingredient, it was revealed at a meeting of the National Confectioner's Association in Chicago, by John S. VanderHeide, director of the U. S. Department of Commerce.

"A reduced world supply, particularly in West Africa, in 1954, brought about a rise in the cocoa bean price of almost 100 per cent from the average price in 1953," he said. "The indicated increased supply in 1955, together with adjustments made by candy manufacturers to conserve cocoa beans during the recent short supply period, should help to bring about a better balance between world supply and demand."

YOU CAN ALWAYS DEPEND ON

F I L M A C K

1327 S. WABASH
CHICAGO
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FOR THE BEST
SPECIAL
TRAILERS

630 NINTH
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36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

NOW YOU CAN AFFORD TO GET C'SCOPE anamorphic cylindrical lenses, adjustable to any throw, no extras to buy, screws into any Series II lenses, special discount price, \$299.50 each. Try in one projector against any other make on a full refund basis. Forward \$50 deposit on each C'Scope lens. Big discount on regular lenses. Free instructions for enlarging your present screen, send stamped envelope. DODGE EQUIPMENT CO., 2324 Beechmont Ave., Cincinnati 30, Ohio.

YOU WILL SAVE 70% WITH MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4'-35c; 8'-50c; 10'-60c; 12'-85c; 14'-\$1.25; 16'-\$1.50; 17'-\$1.75; 24'-\$2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"HIGHLY RECOMMEND CINEMAT. IV TO fellow exhibitors for performance, versatility, savings and prompt delivery" says Nyer Theatre Circuit, Bangor, Maine. Only \$200 down brings you CinemaScope and VistaVision. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only \$99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DeVry dual sound projectors w/amplifier, speaker, excellent \$595. Available on time. Holmes L25N amplifiers, rebuilt \$95; used rewinds, \$6.95 set; automatic enclosed rewinds, excellent, \$45. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

NOW . . . \$200 DOWN BRINGS CINEMASCOPE to your drive-in. Cinemat. IV adjustable prismatic anamorphic lenses only \$595 pair with brackets. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

EASTMAN AIRGRAPH 16/35mm developing machines, used \$225; motorized dolly with two seats, takes heaviest cameras, \$195; escalator tripod for heaviest TV or movie cameras on three wheel dolly, \$295; rolling stand multiple floodlights holding 12 bulbs, \$180 value, \$29.50; Cineflex 35 mm reflex camera, magazines, lenses, motor \$695; Moviola 35 mm composite sound/picture, \$495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S. O. S. HAS 'EM! SEND for Chair Bulletin showing our tremendous stock at knock down prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals \$300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

HELP WANTED

WANTED: MANAGER FOR FIRST-RUN THEATRE in South. Immediate position. Ability and exploitation required. Group insurance. Good starting salary. Opportunity for advancement. Box 2823, MOTION PICTURE HERALD.

WANTED: MANAGER FOR ART OPERATION and also house manager or strong experienced assistant that knows theatre operation for eastern North Carolina. Write full qualifications and salary expected, care of Box 2824, MOTION PICTURE HERALD.

POSITIONS WANTED

MR. EXHIBITOR: IF YOU ARE LOOKING FOR a manager with many years of experience in indoor and outdoor theatres with a good background of exploitation, promotion and concession experience, I am your man. Will relocate. Box 2825, MOTION PICTURE HERALD.

DeMille Foundation Hits Labor Secretary's Talk

LOS ANGELES: In answer to Secretary of Labor James P. Mitchell's statement before the CIO convention here last week that the right-to-work laws have done more harm than good, the DeMille Foundation said, "All professional labor bosses are categorically against all right-to-work laws." It added that it intends to continue its efforts to extend these laws and regrets that such efforts "should be a source of disturbance to the Secretary of Labor . . . (who) is supposed to represent all of us who work for a living," not just those in organized labor.

Legion Approves 10 of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults; and four in Class B, morally objectionable

in part for all. In Section I are "Abbott and Costello Meet the Keystone Cops," "Hunters of the Deep," "Rembrandt" and "Snow Creature." In Section II are "The Beachcomber," "The Bridges at Toko-Ri," "Day of Triumph," "Hell's Gate," "Tonight's the Night" and "The Violent Men." In Class B are "Deep in My Heart," because of "suggestive sequence;" "Target Earth," because of "low moral tone;" "There's No Business Like Show Business," because of "suggestive costuming, dancing and situations;" and "Theodora, Slave Empress," because of "suggestive costuming, dialogue, situations."

Loew's Penn to Skouras

PITTSBURGH: Skouras Theatres has taken over Loew's Penn theatre here. It will operate as a member of the United Artists Theatre Circuit and retain Penn Federal Corp. status. The transfer results from the Government decree divorcing theatre operation from production. Loew's also gave up its Louisville theatre, but retains those in Columbus and Baltimore.

New York Theatres Told To Show Tax Signs

New York City exhibitors were cautioned last week by Thomas Bress, Loew's Theatres attorney, to post prominent signs informing patrons of a possible tax refund, pending the determination of the appeal currently in the Appellate Division. He said the signs inform the public to save their admission stubs. These signs were printed by several exhibitor organizations with headquarters in the city.

Cinerama in Japan

The people of Japan will see Cinerama for the first time in their homeland next month when "This Is Cinerama" will be presented by Robin International at the Imperial theatre in Tokyo on New Year's Day, and at the OS theatre in Osaka January 22. The latter house was built specially to house the production. A narration in Japanese will replace the voice of Lowell Thomas.

The Product Digest

20,000 Leagues Under the Sea

Buena Vista—Classic novel comes to life
(Color by Technicolor)

It takes a lot more than millions of dollars to make a successful film, especially in delivering a visual concept of this early science-fiction classic that has been a global best-seller for nearly a century. It takes more than genius, experience and showmanship to create a film that will recapture the imagination that belonged to our grand parents and great-great grand parents, in the light of today's realization of Jules Verne's prophetic design of the submarine, as well as his respect for the development of power that would reach atomic force. It takes all this, and Walt Disney.

We know that anyone in the six-to-sixty age group will be spellbound by its CinemaScope imagination, action, color and idealistic hope for the world; and we don't have to have the insight of a Jules Verne to predict worldwide record grosses for this fabulous, entertaining film.

Walt Disney establishes himself as a master in the live-action feature field with his personal supervision of this enterprise; and his new Buena Vista distributing organization can grow in stature with its roots in such fertile product.

Richard Fleischer's fluid direction favors Earl Felton's intriguing screenplay adaptation with an appreciable blend of character study, suspense and humor. His guidance of the dramatic action, involving a battle between a giant squid and the crew of the famous fictional submarine, *The Nautilus*, is a CinemaScope thrill.

The combination of Kirk Douglas and James Mason should prove a highly attractive pair for the name shoppers, with the featured support of Paul Lukas and Peter Lorre.

Douglas will win new fans with his salty personality as a heroic harpooner, veering from his usual heel-type roles. His cocky, daring attitude with a zest for enjoying life permeates the film with spark, pace and entertainment. In contrast to Douglas, Mason scores perfectly as the scientific sea captain who conceived *Nautilus* as his secret means of protecting the world from the evils of gun powder by sinking ships, especially those bearing nitrate from the mines where he and his crew were once held in captive labor.

When Lukas, an authority on undersea life, and his assistant, Lorre (in a departure from his usually sinister roles), and Douglas accept the U. S. Government's offer to help track down the fearsome "sea monster" which has placed a pall on all shipping, they find themselves prisoners of Mason's undersea paradise, following the sinking of their armed frigate.

Mason's respect for Lukas' standing in the scientific world inspires him to the point of preparing to reveal all his scientific data so that Lukas might prevent wars between nations; but Douglas' plan for escape prematurely discloses the position of Vulcania, Mason's secret "power-plant" island, to the militia. Mason manages to destroy the island in an atomic-like blast, but suffers a fatal bullet wound in his attempt to escape. Douglas succeeds in saving Lukas and Lorre from the fate of the crew in the sinking submarine. The film ends on a note of hope for the future.

Disney's expert technicians, chosen to accomplish the challenging underwater sequences

are a distinct credit to their guilds. The camera eye of Franz Planer reflects photographic achievement for the light quotients demanded by the variance of indoor, outdoor and underwater shots. Credit Elmo Williams with a splendid job of editing, and John Meehan for superb art direction.

Seen at the Academy Award theatre in Hollywood. Reviewer's Rating: Excellent.—SAMUEL D. BERNIS.

Release date, December, 1954. Running time, 128 minutes. PCA No. 17073. General audience classification.
Ned Land.....Kirk Douglas
Captain Nemo.....James Mason
Professor Aronnax.....Paul Lukas
Conseil.....Peter Lorre
Robert J. Wilke, Carleton Young, Ted de Corsia, Percy Helton, Ted Cooper, Edward Marr, Fred Graham, J. M. Kerrigan

Bad Day at Black Rock

MGM—Distinguished
(Color by Eastman Color)

This memorable production is a taut, suspenseful telling of an essentially simple but unusual story certain to grip any audience by the sheer artistry of its telling. Dore Schary, who gets personal production credit, makes his guiding hand known with his touches of sharp incisive realism and John Sturges' direction builds the story point by point without a single excess word or gesture. The cast, starting with Spencer Tracy, whose restrained acting is ideal for the lead, is flawlessly fitted to the telling of the tale.

That virtue of fitness, as a matter of fact, is the outstanding characteristic of the picture. From the music of the thundering limited train which backgrounds the title, to the photography which conveys the pitiless glare of the parched Arizona sunshine and the awesome scenic backgrounds in CinemaScope, everything contributes to moving forward the out of the ordinary plot.

Based on a story by Howard Breslin, Millard Kaufman and Don McGuire have delivered a screenplay and an adaptation notable for simplicity and straightforward suspense. Although set in a tiny hamlet in Arizona it is not a Western in any ordinary sense. Tracy is a crippled war hero who comes to Black Rock to deliver a medal to the Japanese farmer who is the father of the boy who saved his life and lost his own in Italy. But his errand is not known to the audience nor to any of the 37 inhabitants of the town.

His arrival is watched with suspicion and then with open hostility because Robert Ryan, black-tempered and bullying owner of the only ranch of size in the area, has forced them into a conspiracy of silence. Four years earlier, he and four others had shot the Japanese farmer and burned his home. Tracy discovers the facts, learns his own life is in danger, restores courage to the town's two or three admirable characters and departs again on the streamliner which had never stopped before at Black Rock.

No printed synopsis can convey the cinematic economy which distinguishes the production and

carries the audience along with the events of the 24 hours which the screen depicts. Told quietly and with mounting pace, the story explodes into violent action only twice, once when Tracy, goaded finally into action, reduces Ernest Borgnine to a helpless hulk with judo and again in the blazing climax. The suddenness and contrast of both scenes will leave audiences breathless.

The supporting players are as excellent as Tracy in the lead. Deserving of special mention are Walter Brennan as the philosophizing mortician and veterinarian, and Dean Jagger as the sodden sheriff.

It is a distinguished picture which will grow in deserved acclaim and certain box office success.

Previewed at Loew's 72nd Street in New York where it left a neighborhood audience talking excitedly. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, January 7, 1955. Running time, 81 minutes. PCA 17184. General audience classification.
John J. Macready.....Spencer Tracy
Reno Smith.....Robert Ryan
Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin, Russell Collins, Walter Sande

Young at Heart

Warners—Doris Day and Frank Sinatra
(Photographed in WarnerColor. Print by Technicolor)

Doris Day and Frank Sinatra, names to be reckoned with in several industries as well as motion pictures, team up here in a sentimental drama-with-music-tears-and-laughter that would seem to be box office gold in all situations. Starting with its title, the name of a song identified with Sinatra's decisive and deserved "comeback," the film has as many built-in exploitation features as the law of diminishing returns allows.

Included among these features is, naturally, the carefully calculated freshness and charm of Miss Day, whether she's belting out a solid number called "Ready, Willing and Able," or brushing away an ill-concealed tear of heart-break. There too is Sinatra's fine performance as a tough-talking, talent-loaded pianist, as well as his singing of the title tune and such oldies as "Someone to Watch Over Me," "Just One of Those Things" and "One for the Road," in the proper smokey bar-type atmosphere. For dividends there's a marvellously nonchalant performance by Ethel Barrymore, and always ingratiating ones by Gig Young, Dorothy Malone and Elizabeth Fraser.

Film patrons whose memories go back a few years will recognize in the screenplay the same story that went into Warners' 1938 production, "Four Daughters," adapted from a story by Fannie Hurst and dealing with the trials and tribulations pertaining to love among the high-spirited daughters of a widowed musician in a small Connecticut town.

This time there are three daughters, the Misses Day, Malone and Fraser, and their troubles begin when Young, a handsome, fast-talking composer, comes to board at the house. All the girls fall in love with him and he's already spoken for Miss Day when Sinatra shows up. The latter, a cynical, disillusioned music arranger, falls under the friendly spell of Miss Day, only to be shattered when her engagement

(Continued on following page)

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

to Young is announced. Knowing Miss Fraser to be in love with Young too, Miss Day runs out on her own wedding ceremony and elopes with Sinatra. A reasonable, if dramatically downbeat, ending is avoided by having Miss Day's deep love eventually won by Sinatra after he had tried unsuccessfully to commit suicide.

As adapted by Liam O'Brien and written by Julius J. Epstein and Lenore Coffee, the picture contains a super-abundance of sugary goodwill that sometimes beclouds the dramatic vitality. It is, however, full of the kind of honest fun and professional showmanship which pays handsomely in the widest market. If the indomitable Miss Barrymore occasionally seems a little left out of things as the girls' aunt, it's because the accent is on the trials of youth and not on those of the young at heart. Robert Keith is seen to advantage as the father, and Lonny Chapman and Alan Hale, Jr., as two of the suitors.

Henry Blanke produced and Gordon Douglas directed the Arwin production for Warner Brothers release.

Seen at the Warner screening room in New York. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, January 1, 1955. Running time, 117 minutes. PCA No. 17193. General audience classification.

Laurie Tuttle.....Doris Day
Barney Sloan.....Frank Sinatra
Alex Burke.....Gig Young
Ethel Barrymore, Dorothy Malone, Robert Keith, Elizabeth Fraser, Alan Hale Jr., Lonny Chapman, Frank Ferguson, Marjorie Bennett

This Is Your Army

COMPO—The New Army

(Print by Technicolor)

Continuing the industry's proved and earned tradition of always unstinting service to the nation's best interests, the Council of Motion Picture Organizations has sponsored this, a presentation to the American public of its new army, with its incredible complexities, its potentialities, its Allies, and its worldwide commitments. Its producer is Edmund Reek, chief of 20th-Fox's Movietone News; and one or another of the distributing companies, as found convenient, is handling physical distribution of the film in key exchanges.

There would seem in the film to be two messages, and one would have been enough—for coherence and for needed brevity. One is to show how the army trains men for its manifold, often fantastically technical, methods of killing. This is in a slick, confident, documentary manner ranking with the best of such approaches in commercial films, and with color remarkably effective because of its unobtrusiveness. Highlights are episodes showing training of tankmen, parachutists, infantrymen, under combat conditions; of "Nike," the automatic homing missile; of the atomic cannon, in travel and in action.

Another message is to show commitments the world over, our Allies in some parts, and to hint we are able to "retaliate" with overwhelming force and devastating weapons.

This latter part of the picture is gratuitous information for those even moderately informed by newspapers: a sort of flexing of muscles and inspirational exercise. Considering this and that the approach is in typical newsreel style, coupled with a commentary somewhat heavy and virtuous and threatening all at once—the film without it would be shorter and more wieldy for the average, patriotic theatre owner.

Credit generally for handling what always is a subject difficult to keep alive, rapid, and truly informational, should go not only to Reek but to associate producer John J. Gordon, editors Bill Kosh and John Hughes, writers James Altieri and Joseph Kenas; and, perhaps above all in this type of story, to photographers Jack Painter and William Storz.

Seen at the home office projection room, New York. Reviewer's Rating: Very Good.—FLOYD STONE.

Release date, December, 1954. Running time, 55 minutes. General audience classification.

The Bamboo Prison

Columbia—Espionage in Korea

A competent, if typical, portrayal of life in a prisoner-of-war camp is seen in "The Bamboo Prison." It stars three of Columbia's new crop of players—Robert Francis, Dianne Foster and Brian Keith. There is a fair share of action and uncomplicated dialogue and the picture should satisfy, if not overwhelm, most general audiences.

The action takes place in North Korea, where a group of P.O.W.s are particularly concerned with Francis whom they believe to be a collaborator. Actually, of course, he's an intelligence officer trying to get a list of atrocities committed before the treaty is made at Panmunjom. Because he's entitled to special privileges, he comes in contact with Miss Foster, who plays the Russian wife of an American traitor. Their love affair provides the means for a showdown.

The picture ends in a burst of action but finds Francis returning to the Communists to continue his espionage for an unconventional finale.

The best performance is given by E. G. Marshall, who plays a Communist posing as a priest so he can spy on the prisoners. As a matter of fact, as the picture progresses it becomes increasingly difficult to tell exactly who is on what side. Even the Russian wife is not what she seems. The picture's main flaw is its caricaturing of the enemy. They're pictured as such idiots, it's difficult to take them seriously. And "The Bamboo Prison" is obviously a sincere film.

The usual amount of Army horseplay is present, although the characters are not divided into as many "types" as is usually the case in this type of film. One interesting departure is an interview between the Communist commander and a Negro prisoner. The latter's reasons for preferring democracy to totalitarianism are presented logically, if somewhat patly.

Bryan Foy produced and Lewis Seiler directed. The screenplay by Edwin Blum and Jack DeWitt was based on a story by DeWitt.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, January, 1955. Running time, 80 minutes. PCA No. 16958. General audience classification.

Sgt. Bill Rand.....Robert Francis
Tanya Clayton.....Dianne Foster
Corporal Brady.....Brian Keith
Jerome Courtland, E. G. Marshall, Earle Hyman, Jack Kelly, Richard Loo, Keye Luke, Murray Matheson, King Donovan, Dick Jones, Pepe Hearn, Leo Gordon, Weaver Levy, George Keymas, Denis Martin

An Inspector Calls

Associated Artists—Intriguing Mystery

There is a highly intriguing quality about this imported mystery film from Britain, made the more effective through the expert performance of Alastair Sim. That is the only name of marquee consequence in this country, but it is one of definitely attractive stature especially in the art houses locations almost anywhere in this country.

Described as a Westgate production, and produced by A. D. Peters, it was directed effectively by Guy Hamilton from a competent screenplay by Desmond Davis.

The film, taken from the J. B. Priestley story, is a moralistic work, without being in the slightest overbearing in that regard. It is a deftly woven plot structure which utilizes the strategic device of coincidence but does not abuse it. In a suburban British town, a merchant of means and self-satisfaction is presiding at a happy family dinner marking the engagement of his daughter to a promising young man, in the presence of the merchant's wife and slightly tipsy son.

Into the scene walks Sim, who introduces himself as a police inspector, investigating the death in a hospital that day of a girl who had taken poison. The initial disclaimers of interest or involvement by all present change to conscience-stricken admission on the part of

each present under the skillful probing of the gentle-voiced inspector. Each, it appears, has contributed to the chain which forced the girl to suicide.

At the moment they discover the "inspector" is not what he purports to be, the plot takes a fascinating twist to a surprise ending. That conclusion and the ingratiating and warm performance of Sim are the chief, and valuable, selling assets of the production, which spells out good entertainment.

Seen in art theatre in New York. Reviewer's Rating: Very Good.—CHARLES S. AARONSON.

Release date, November 25, 1954. Running time, 80 minutes. General audience classification.
Inspector Poole.....Alastair Sim
Arthur Birling.....Arthur Young
Sybil Birling.....Olga Lindo
Sheila Birling.....Eileen Moore
Bryan Forbes, Brian Worth, Jane Wenham, Pat Neal, Amy Green, Catherine Willmer, Norman Bird, Olwen Brookes

The Other Woman

20th-Fox—Revenge and Ruin

One of Hollywood's few quadruple-threat men is the prolific Hugo Haas. Although his backgrounds and his characters vary to some degree from picture to picture, the same basic theme, the downfall of man because of woman, predominates. "The Other Woman" is no exception. This time the writer-producer-director-actor utilizes the motion picture industry for the background and places himself in the familiar role of a director.

Cleo Moore, who has accompanied Haas on several of his journeys into the more lurid aspects of passion, portrays a bit player who fumbles an opportunity for a small role in his latest picture. She blames him for her failure and vows to seek revenge. Together with her boy friend, she concocts a scheme to make it appear as if she and Haas have had an affair. Having been drunk at the time, he can't rely on his hazy memory.

Although he tries to avoid her, she knows that he can't afford a scandal. She next confronts him with the news that she's pregnant and threatens to tell his wife. The poor fellow reaches the breaking point and carefully plans her demise. His conscience catches up with him after it's too late.

A few interesting inside details of the film industry are depicted, including Haas' reluctance to change his arty directorial style and his insistence that the majority of films are aimed at juveniles. These controversial tidbits, however, are only casually mentioned.

"The Other Woman" is a typical Hugo Haas production. There are times when the dialogue is loaded with realism and others when it's unlikely. The character of the director is conceived logically while that of the girl is lacking in motivation other than a bare hint or two that she might be unbalanced. However, it always manages to hold the interest and should be well received by adult audiences.

The acting is generally good. Robert Erlik was associate producer of this H & H production.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, December, 1954. Running time, 81 minutes. PCA No. 17020. Adult audience classification.
Darman.....Hugo Haas
Sherry.....Cleo Moore
Lance Fuller, Lucille Barkley, Jack Macy, John Qualen, Jan Arvan, Carolee Kelly, Steve Mitchell, Mark Lowell, Melinda Markey

The Atomic Kid

Republic—Radioactive Rooney

Out of the hellish phenomenon known as the atomic bomb, several motion pictures have emerged, somber, dramatic and melodramatic. "The Atomic Kid" is none of these, being an attempt to derive some humor from the subject. While such an attempt may seem in questionable taste, the picture isn't particularly funny. This is due more to the labored antics than to the basic plot.

Mickey Rooney and Robert Strauss, looking
(Continued on opposite page)

(Continued from opposite page)

for fame and fortune respectively, go on a uranium hunt and land right in the middle of an atom bomb test, unknown to them. Strauss leaves but Mickey gets caught in the blast and miraculously remains alive, although a mass of radioactivity.

While he is under the care and supervision of the Government, his buddy goes on an all-out campaign to capitalize on The Atomic Kid. Strauss unwittingly becomes the dupe for Communist agents who want to learn some of the secrets. Everything is settled happily, if idiotically, and Rooney even finds love with his nurse.

The picture's complete lack of subtlety and preponderance of double takes and antiquated slapstick routines mean that only non-discriminating and youthful audiences will be amused. It is reminding of Laurel and Hardy in their less successful efforts.

Rooney and Strauss do the best they can and manage to be genuinely funny at times. Elaine Davis, Rooney's wife, is seen as the nurse while Bill Goodwin plays a physicist. The rest of the cast is unknown. The picture was directed by Leslie H. Martinson from a screenplay by Benedict Freedman and John Fenton Murray based on a story by Blake Edwards. Maurice Duke is listed as associate producer.

Seen at the RKO Palace theatre in New York where the audience laughed uproariously, but spasmodically. Reviewer's Rating: Fair.—J. R.

Release date, December 8, 1954. Running time, 86 minutes. PCA No. 17145. General audience classification.
Blix Waterberry.....Mickey Rooney
Stan Cooper.....Robert Strauss
Elaine Davis, Bill Goodwin, Whit Bisell, Joey Forman, Hal March, Peter Leeds, Fay Roope, Stanley Adams, Robert E. Keene

Devil's Harbor

20th-Fox—Thieves in the Night

One of several independent pictures which 20th Century-Fox recently has taken over for distribution to supplement its CinemaScope productions, "Devil's Harbor" is a British film which is rather slow-moving, old-fashioned melodrama about a gang of thieves and their eventual capture with the aid of a rugged innocent bystander.

Richard Arlen, one of the screen's old favorites, plays the latter role competently. He becomes involved with the crooks when he is left a package containing the stolen goods (drugs). While the gang tries to recover the package, the insurance company begins its investigation of the series of thefts. Eventually Arlen and the detective meet and round up the thieves, but the long arm of coincidence is in constant focus.

"Devil's Harbor" ends with a flourish of action which only points up the talkiness which precedes it. The picture is for the dyed-in-the-wool action fans.

Greta Gynt plays Arlen's girl friend and Mary Germaine is seen as an accomplice of the gang. The acting, generally, is better than the picture itself. The film was directed by Montgomery Tully and written and produced by Charles Deane.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, December, 1954. Running time, 71 minutes. General audience classification.
John.....Richard Arlen
Peggy.....Greta Gynt
Mallard.....Donald Houston
Mary Germaine, Elspet Gray, Vincent Ball, Howard Lang, Anthony Vickers, Edwin Richfield Michael Balfour, Arnold Adrian, Sidney Bromley, Stuart Saunders, Patricia Salomika, Doreen Holliday, Peter Bernard

Paid to Kill

Lippert—Murder Plot Backfires

Another in the series of Anglo-American productions for Lippert release, "Paid to Kill" features Dane Clark as the lone American name in the cast. It's a typical mystery-melodrama, fast, furious and slightly far fetched. No better

or worse than others in its category, it should satisfy the action fans.

Clark plays a young businessman who fails to consummate a deal which he feels will ruin too many people. In order to protect his wife, whom he idolizes, Clark hires an old buddy of his to kill him so his wife can collect the insurance. When the deal does go through he has to work fast to prevent his murder. There are several attempts made on his life before he realizes that they're not the result of the bargain he made.

Who actually wants to murder him and why constitute the remainder of the film. The denouement is fairly obvious to the audience halfway through the picture, although Clark conveniently waits until the end to make the discovery.

The acting is generally good with Clark playing a meaty part for all it's worth. Best in support is Cecile Chevreau, who plays his secretary, too much in love with her boss. Paul Carpenter is seen as the hired killer and Thea Gregory is the wife.

Anthony Hinds produced and Montgomery Tully directed from a screenplay by Paul Tabori.

Seen at the RKO Alden theatre in New York. Reviewer's Rating: Fair.—J. R.

Release date, June 25, 1954. Running time, 70 minutes. PCA No. 16940. General audience classification.
James Nevill.....Dane Clark
Paul Carpenter, Thea Gregory, Cecile Chevreau, Anthony Forwood, Howard Marion Crawford, Avis Scott, Peter Gawthorne, Leslie Wright, Hugo Schuster, Arthur Young

SHORT SUBJECTS

THE MIRACLE OF STEREOGRAPHIC SOUND (20th Century-Fox)

CinemaScope Special (7414)

The wonders of full, four-track high fidelity magnetic stereophonic sound are explained and presented in this film. The system is compared to regular optical sound, and is then demonstrated in a performance of Tchaikovsky's "Waltz of the Flowers." Alfred Newman leads the Twentieth Century-Fox Symphony Orchestra in the presentation.

Release date: August, 1954 11 minutes

BY WORD OF MOUSE (Warner Bros.)

Looney Tune Technicolor Cartoon (2703)

Hans, a foreign mouse visiting his American cousin, Wally, is impressed by America and professor mouse tries to explain, but is repeatedly interrupted by Sylvester, the cat. Finally the professor disposes of Sylvester and finishes his explanation, to the satisfaction of the visiting mouse.

Release date: October 2, 1954 7 minutes

HOUSE OF KNOWLEDGE (RKO)

Screenliner (54201)

The Smithsonian Institute in Washington, which houses the most fabulous collection of knowledge ever assembled by man, is the subject of this informative short subject. The Institute originated more than a century ago through a bequest of James Smithson, an English scientist, and today is a magnet for visitors to the nation's capitol. Its exhibits cover a vast area of knowledge and its buildings house a tremendous amount of obscure but important information. The Institute contains studies of animal life, aviation and transportation, as well as some of the world's great works of art.

Release date: September 17, 1954 8 minutes

GAY PARISIAN (Warner Bros.)

Technicolor Special (2001) reissue

A dance subject presenting the Ballet Russe de Monte Carlo, this ballet deals with Parisian cafe society in the 1860's. Satin-booted gold diggers attempt to charm wealthy visitors and handsome men in uniform. They are followed by flower girls and a glove seller, for whose attention seven of the gallants battle in a cafe. When calm is restored, new excitement is stirred by the entrance of a dozen can-can girls. After their routine the crowds drift away, leaving the unsuccessful man alone and disconsolate.

Release date: September 11, 1954 20 minutes

THE FRIENDLY GHOST (Paramount)

Cartoon Champion in Technicolor (S14-4) reissue

Casper, the Friendly Ghost, contemplates suicide because he cannot make friends, but the train wheels pass over him without even soiling his white sheet. So poor Casper continues his search for friends, and meets two children who love him at first sight and take him home with them. But the children's mother, afraid of ghosts, turns Casper out of the house. Just then the landlord arrives to foreclose the mortgage, and becomes so frightened that he tears up the document and flees. As a result, Casper is adopted as a member of the family.

Release date: October 1, 1954 9 minutes

WHO'S WHO IN THE ZOO (Warner Bros.)

Technicolor Special (1012)

The camera visits different zoos all over the world, showing such animals as the hippopotamus, the rhinoceros, the alpaca and the zebra. Bird sanctuaries and aviaries within zoos are also included, with dancing cranes and penguins. The film next visits a group of barnyard animals which city-bred children find as interesting as tigers and lions. A performing elephant winds up the short.

Release date: August 31, 1954 17 minutes

ARGENTINE ATHLETES (Columbia)

World of Sports (7801)

Buenos Aires, South America's largest city, is the locale for this short narrated by Bill Stern. A visit to a soccer stadium finds 100,000 fans enjoying an important contest. Next stop is a game of pato, played on horseback by gauchos using a soccer ball with several handles. In addition, the world of sports camera captures some thrilling scenes of the most popular and spectacular sport of Argentina, auto racing.

Release date: September 16, 1954 10 minutes

SANTA'S SURPRISE (Paramount)

Cartoon Champion in Color (S14-6) reissue

Tired from his rounds, Santa Claus has returned home, exhausted. While he is asleep, children from all over the world who have stowed away in his sleigh steal quietly into his house, which is a shambles because he has been so busy making and delivering toys. Wanting to help him, the children wash the dishes, sweep the floor, and depart, after leaving a most unusual gift.

Release date: October 1, 1954 9 minutes

SKINNAY ENNIS AND HIS ORCHESTRA (Warner Bros.)

Melody Master Band (2802) reissue

Skinney Ennis and his orchestra provide an interlude of musical and specialty numbers, featuring a dance team and a feminine vocalist. Among the songs presented are "Three Little Words," "Lamplight," "Let's Do It," and "Birth of the Blues."

Release date: October 23, 1954 10 minutes

FIDO BETA KAPPA (Paramount)

Noveltoon in Technicolor (P14-1)

This is the story of Fido, a dog whose master sends him to college because he is so stupid. After graduating "summa cum laude," Fido returns with more education than his master bargained for, and proceeds to teach him a thing or two about hunting and retrieving.

Release date: October 29, 1954 6 minutes

RED RIDING HOOD RIDES AGAIN (Columbia)

Color Favorites (7602) reissue

A satirical version of the familiar tale, in which Red thinks the wolf is a police dog. The wolf beats her to grandma's house, and just as he is about to devour the old lady, her boy friend calls to take her dancing. The wolf then prepares to eat Red Riding Hood, but at the crucial moment a postman arrives with his draft induction notice, and she is saved.

Release date: October 7, 1954 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart December 11, page 242.

Features by Company September 25, 1954, page 161.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)⇒synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
A								
A Nous, La Liberte (Fr.-Eng. Titles)	Burstyn	Raymond Cordy (reissue)	Oct. 6, '54	83m	Oct. 16	178		
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May 1	2278	B	Good
Adventures of Hajji Baba (CS) (c) (424)	Fox	Elaine Stewart-John Derek	Oct., '54	93m	Oct. 16	177	B	Good
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, '54	90m	June 12	26	A-1	Very Good
Affairs of Messalina (Ital.-Eng. dubbed)	Col.	Maria Felix-Georges Marchal	Nov., '54	106m			B	
Africa Adventure (c) (502)	RKO	Documentary	Sept., '54	64m	Sept. 25	153	A-1	Good
Aida (Ital.) (c)	IFE	Sophia Loren-Lois Maxwell	Nov., '54	95m	Nov. 6	202	A-2	Very Good
Always a Bride (Brit.) (485)	U-I	Peggy Cummins-Terence Morgan	June, '54	83m	June 12	26		Good
Angelika (German)	Brenner	Maria Schell	Sept., '54	99m	Oct. 16	178		Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285		Good
Apache (c)*	UA	Burt Lancaster-Jean Peters	July, '54	91m	July 3	49	A-2	Excellent
Asphalt Jungle	MGM	Sterling Hayden-M. Monroe (reissue)	Dec. 12, '54					
Athena (c) (507)	MGM	Jane Powell-Edmund Purdom	Nov., '54	95m	Nov. 6	201	A-1	Very Good
Atomic Kid, The	Rep.	Mickey Rooney-Robert Strauss	Dec. 8, '54	86m	Dec. 18	250		Fair
B								
Bad Day at Black Rock (CS) (c)	MGM	Spencer Tracy-Robert Ryan	Jan. 7, '55	81m	Dec. 18	249		Excellent
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m				CS-Ss or Ds
Bamboo Prison, The	Col.	Robert Francis-Dianne Foster	Jan., '55	80m	Dec. 18	250		Good
Barefoot Battalion (Greek)	Brandt	Maria Costi-Nicos Femas	June, '54	89m	June 19	34		Very Good
Barefoot Contessa, The (c)*	UA	Humphrey Bogart-Ava Gardner	Oct., '54	128m	Oct. 2	169	B	Excellent
Battle Cry (c) (CS)	WB	Van Heflin-Aldo Ray	Not Set		Sept. 25	(S) 154		CS-Ss or Os
Battleground	MGM	Van Johnson-John Hodiak (reissue)	Dec. 12, '54					
Beau Brummell (c) (502)	MGM	Stewart Granger-Elizabeth Taylor	Oct., '54	111m	Oct. 16	179	A-2	Excellent
Bengal Brigade (501) (c)	Univ.	Rock Hudson-Arlene Dahl	Nov., '54	87m	Oct. 23	185	A-1	Good
Betrayed (501) (c)	MGM	Clark Gable-Lana Turner	Sept., '54	108m	July 24	81	A-2	Very Good
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18, '54	60m				Ds
Big Sleep, The (407)	WB	Humphrey Bogart-L. Bacall (reissue)	Dec. 11, '54	114m				
Black Dakotas, The (c)	Col.	Wanda Hendrix-Gary Merrill	Sept., '54	65m	Sept. 11	137	A-1	Good
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2	A-1	Good
Black Knight, The (c)	Col.	Alan Ladd-Patricia Medina	Nov., '54	85m	Oct. 23	185	A-1	Good
Black Pirates, The (c) (5407)	Lippert	Anthony Dexter-Lon Chaney	Dec. 24, '54	74m				
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54	99m	Aug. 7	97	A-1	Excellent
Black 13 (428) (Brit.)	20th-Fox	Peter Reynolds-Rona Anderson	Nov., '54	75m	Nov. 20	218	A-1	Poor
Black Widow (423) (CS) (c)*	Fox	Gene Tierney-Van Heflin	Nov., '54	95m	Oct. 30	193	A-2	Very Good
Bob Mathias Story (5502)	AA	Bob Mathias-Ward Bond	Oct. 24, '54	80m	Oct. 16	177	A-1	Very Good
Bounty Hunter, The (c) (402)	WB	Randolph Scott-Dolores Dorn	Sept. 25, '54	79m	Aug. 28	121	A-1	Good
Bowery Boys Meet the Monster (5419)	AA	Bowery Boys	June 6, '54	66m	July 10	58	A-1	Fair
Bowery to Bagdad (5421)	AA	Leo Gorcey-Huntz Hall	Jan. 2, '55	64m			B	
Brigadoon (CS) (c)* (504)	MGM	Gene Kelly-Cyd Charisse	Not Set	108m	Aug. 14	105	A-1	Very Good
Bread, Love and Dreams (Ital.-Eng. Titles)	I.F.E.	Gina Lollobrigida-Vittorio De Sica	Sept., '54	90m	Sept. 25	153	A-2	Very Good
Bridges of Toko-Ri (c)	Para.	Fredric March-William Holden	Jan., '55					
Broken Lance (CS) (c) (419)*	Fox	Spencer Tracy-Richard Widmark	Aug., '54	96m	July 31	89	A-2	Excellent
Bullet Is Waiting, A (c)	Col.	Jean Simmons-Rory Calhoun	Sept., '54	82m	Aug. 21	113	A-2	Good
C								
Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior
Cangaceiro (Brazil)	Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130	B	Good
Cannibal Attack	Col.	Johnny Weissmuller-Judy Walsh	Nov., '54	69m	Nov. 13	210	A-1	Fair
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	B	Good
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54	107m	Oct. 16	179	B	Excellent
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Save Cochrane	Apr. 16, '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2	Excellent
Cattle Queen of Montana (c)	RKO	Barbara Stanwyck-Ronald Reagan	Nov., '54	88m	Nov. 20	218	A-1	Good
Challenge the Wild (c)	UA	George and Sheila Graham	June, '54	69m	June 12	26	A-1	Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101	A-1	Good
Conquest of Space (c)	Para.	Walter Brooke-Eric Fleming	Feb., '55		Sept. 11	(S) 138		
Coroner Creek	Col.	R. Scott-Marguerite Chapman (reissue)	Aug., '54	90m				
Country Girl, The	Para.	B. Crosby-G. Kelly-W. Holden	Mar., '55	103m	Dec. 4	233	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Cowboy, The (5308) (c) Creature from the Black Lagoon (415-3D, 416-2D)	Lippert Univ.	Documentary Richard Carlson-Julia Adams	May 28, '54 Mar., '54	69m 79m	Jan. 9 Feb. 13	2134 2182	A-1 A-1	Excellent Good 2D, 3D, 3D(1)
Crest of the Wave (511)	MGM	Gene Kelly-Jeff Richards	Dec. 3, '54	90m	Nov. 13	209	A-1	Very Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	July 31	89	A-2	Fair
Cry Vengeance (5504)	AA	Mark Stevens-Martha Hyer	Nov. 21, '54	83m	Dec. 4	233		Very Good
D								
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1	Fair 2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept., '54	80m	July 24	81	A-2	Very Good
Day of Triumph (c)	Schaefer	Joanne Dru-Robert Wilson	Dec., '54	112m	Dec. 4	234		
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June, '54					
Deadly Game (5402)	Lippert	Lloyd Bridges-Simone Silva	Oct. 8, '54	63m				
Deep in My Heart (c) (512)	MGM	Jose Ferrer-Merle Oberon	Dec. 24, '54	132m	Dec. 4	233		Excellent Ds
Demetrius and the Gladiators (c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June, '54	101m	June 12	27	A-2	Excellent CS-Ss, Ms, Os
Desiree (CS) (c) (425)	Fox	Marlon Brando-Jean Simmons	Nov., '54	110m	Nov. 20	217	A-2	Excellent CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20, '54	81m	July 10	57	A-2	Very Good
Destry (c)	Univ.	Audie Murphy-Mari Blanchard	Dec., '54	95m	Dec. 11	241	B	Good
Detective, The (Brit.)	Col.	Alec Guinness-Joan Greenwood	Not Set	91m	Oct. 16	179	A-1	Excellent
Devil's Harbor (429) (Brit.)	20th-Fox	Richard Arlen-Greta Gynt	Dec., '54	71m	Dec. 18	251		Fair
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Arias	Akemi Negishi	May 17, '54	91m	May 22	2		Good
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2	Excellent
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Aug., '54	83m	July 24	82	A-1	Fair
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2	Very Good
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2		Very Good
Down Three Dark Streets	UA	Broderick Crawford-Ruth Roman	Aug., '54	84m	Sept. 4	129	A-2	Very Good
Dr. Jekyll and Mr. Hyde (506)	MGM	Spencer Tracy-Ingrid Bergman (reissue)	Oct., '54	122m			A-2	
Dragnet (c) (401)*	WB	Jack Webb-Ben Alexander	Sept. 4, '54	89m	Aug. 21	113	A-1	Very Good
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182	A-2	Good
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June, '54	100m	June 19	34		Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good
Drum Beat (CS) (c) (404)	WB	Alan Ladd-Audrey Dalton	Nov. 13, '54	111m	Nov. 6	201	A-1	Very Good
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2	Very Good
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21, '54	102m	Aug. 14	105	A-1	Good
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not Set					
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B	Good
E								
Earrings of Madame De (Fr.)	Arian	Boyer-Darrieux-De Sica	July 19, '54	105m	July 31	89	B	Good
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July, '54	83m	July 10	57	A-2	Fair
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m	June 5	17		Very Good
Egyptian, The (420) (c) (CS)*	Fox	Edmund Purdom-Gene Tierney	Sept., '54	140m	Sept. 4	130	B	Excellent CS-Ss, Ms, Os
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2	Very Good
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Sept., '54	85m				
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent
F								
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34	A-1	
Fast and the Furious	ARC	John Ireland-Dorothy Malone	Nov., '54	74m	Nov. 6	202		Fair
Fire Over Africa (c)	Col.	Maureen O'Hara-MacDonald Carey	Nov., '54	84m	Oct. 16	177	A-2	Fair
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270	A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B	Excellent
Flamenco (c) (Span.-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21, '54	110m	May 29	10		Very Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1	Fair
Forty Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2	Good
Four Guns to the Border (c) (502)	Univ.	Rory Calhoun-Coleen Miller	Nov., '54	83m	Sept. 25	153	B	Good
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug., '54	95m	July 3	49	A-1	Excellent
French Touch, The (Fr.)	Times	Fernandel	Sept., '54	86m	Sept. 11	138		Good
G								
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug., '54	88m	Aug. 7	97	B	Good
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July, '54	100m	July 3	49	A-1	Excellent CS-Ss, Ms, Os
Gate of Hell, The (Japanese)	Harrison	Machiko Kyo	Dec., '54	89m	Dec. 4	234		Very Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103		
Girl for Joe (325) (form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15, '54	100m				
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June, '54	75m	June 12	27	C	Fair
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June, '54	81m	June 12	26	A-1	Very Good 2D, 3D-0s
Golden Mistress (c)	UA	John Agar-Rosemarie Bowe	Sept., '54	82m	Oct. 30	197	B	Good
Gone With the Wind (c) (430)*	MGM	Gable-Leigh-de Havilland (reissue)	July, '54	222m				Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B	Fair 3D, 3D(1)
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54	153m				CS-Ss or Ds
Green Fire (CS) (c)	MGM	Stewart Granger-Grace Kelly	Jan. 21, '55					
Gunfighters	Col.	Randolph Scott-Barbara Britton (reissue)	Aug., '54	87m				
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54	117m				
Guy With a Grin (326) (form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15, '54	93m				
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1	Good
H								
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanne	June 9, '54	112m	Nov. 29, '52	1621	A-1	Excellent
Hansel and Gretel (c)	RKO	Anna Russell-Mildred Dunnock	Nov., '54	75m	Oct. 16	177	A-1	Very Good
Heart of the Matter, The (Brit.)	Asso. Artists	Trevor Howard-Maria Schell	Nov. 18, '54	100m	Nov. 27	225	A-2	Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54	68m	Sept. 25	153		Fair

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Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good
Hell & High Water (c) (CS) (403)	*20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent Cs-Ss, Ms, Os
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	July, '54	91m	May 22	1	A-2	Very Good
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago-Pierre Cressey	Aug., '54	93m	May 8	2284	B	Good
Hello Elephant! (Ital.-Eng. Titles)	Arlan	Vittorio De Sica-Sabu	Sept., '54	78m	Sept. 25	154	B	Good
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B	Fair
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug., '54	91m	July 3	49	A-1	Very Good
High and Dry (Brit.)	U-I	Paul Douglas-Alex Mackenzie	Sept., '54	93m	Aug. 28	121	A-1	Excellent
High and the Mighty (329) (c)* (CS)	WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	9	A-2	Superior CS-Ss or Os
Hobson's Choice (Brit.)	UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2	Very Good
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent
Home of the Brave	UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr., '54	99m				
House of the Arrow (Brit.)	Stratford	Oscar Homolka-Yvonne Fureaux	Oct., '54	73m				
Human Desire	Col.	Glenn Ford-Gloria Grahame	Sept., '54	90m	Aug. 7	98	B	Good
Human Jungle (5501)	AA	Gary Merrill-Jan Sterling	Oct. 3, '54	82m	Sept. 18	145	B	Very Good
Hunters of the Deep (c)	DCA	Documentary						
I								
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	July, '54	63m	Apr. 24	2270	A-2	Fair
Inspector Calls, An (Brit.)	Assoc. Artists	Alastair Sim	Nov., '54	80m	Dec. 18	250		Very Good
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2	Very Good
J								
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good 2D, 3D
Jesse James' Women (c)	UA	Don Barry-Peggie Castle	Sept., '54	83m	Sept. 18	145	B	Fair
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1	Very Good
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2	Excellent
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23	2158	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior
Jump Into Hell (410)	WB	Jacques Sernas-Kurt Kasznar	Feb. 26, '55					
Jungle Gents (5420)	AA	Leo Gorcey-Huntz Hall	Sept. 5, '54	64m	Oct. 2	(S) 170	A-1	Fair
Jungle Man-Eaters	Col.	Johnny Weissmuller	June, '54	68m	May 29	10	A-1	Fair
K								
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept., '54	71m	Aug. 21	113	A-1	Fair
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22, '54	70m	Sept. 11	(S) 138	A-1	Fair
King Richard & the Crusaders (c) (CS) (331)	WB	Rex Harrison-Virginia Mayo	Aug. 7, '54	113m	July 10	57	A-2	Excellent Cs-Ss
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1	Excellent
L								
Last Time I Saw Paris (c) (510)	MGM	Elizabeth Taylor-Van Johnson	Nov. 19, '54	116m	Nov. 6	201	A-2	Good
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B	Good
Law vs. Billy the Kid (c)	Col.	Scott Brady-Betta St. John	Aug., '54	73m	July 24	82	A-2	Good
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July, '54	62m	Oct. 30	194		Fair
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Oct., '54	93m	Aug. 21	113	A-2	Good
Living It Up (c) (5320)*	Para.	Dean Martin-Jerry Lewis	Aug., '54	95m	May 1	2277	A-1	Excellent
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1	Good
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1	Excellent
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B	Good
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2	Good
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54	73m				
Lovers, Happy Lovers! (Brit.)	A.F.E.	Gerard Philipe-Valerie Hobson	Oct., '54	105m	Nov. 13	210	C	Fair
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286		Fair
Lucky Me (c) (324) (CS)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1	Good CS-Ss or Os
M								
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good
Mad Magician, The (3D)	Col.	Vincent Price-Mary Murphy	May, '54	72m	Mar. 27	2238	A-2	Good 2D, 3D
Magnificent Obsession (428) (c)*	Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2	Good
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Aug., '54	98m	July 17	65	A-1	Good
Mambo	Para.	Shelley Winters-Silvano Mangano	Feb., '55					
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1	Excellent
Many Rivers to Cross (c) (CS)	MGM	Robert Taylor-Eleanor Parker	Feb. 4, '55					
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2	Good
Masterpiece of Kansas (c)	Col.	George Montgomery-Nancy Gates	Jan., '55	73m	Nov. 20	218	A-1	Good
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1	Fair
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1	Excellent
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2	Good
Miss Grant Takes Richmond	Col.	Lucille Ball-Wm. Holden (reissue)	Oct., '54	87m				
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B	Exc. 2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m				
Mr. Hulot's Holiday (Fr.)	GBD	Jacques Tati	June, '54	85m	July 3	50		Excellent
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good
Moment of Truth (Fr.)	Arlan	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good

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Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	68m				
Monte Carlo Baby	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33	Fair	
N								
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct., '54	86m	Aug. 28	121	B	Good
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss, Ms, Os
O								
On the Waterfront*	Col.	Marlon Brando-Eva Marie Saint	Oct., '54	108m	July 17	65	A-2	Excellent
Operation Manhunt	UA	Harry Townes-Irja Jensen	Oct., '54	77m	Oct. 30	194	A-1	Fair
Orchestra Wives (445)	Fox	Glenn Miller & Orch.	(reissue) May, '54	94m				
Other Woman, The	Fox	Cleo Moore-Hugo Haas	Dec., '54	81m	Dec. 18	250		Good
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct., '54	90m	June 26	41	A-2	Very Good
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 19	33		Very Good
Outlaw's Daughter (427) (c)	Fox	Bill Williams-Kelly Ryan	Nov., '54	75m	Nov. 20	218	A-2	Fair
P								
Paid to Kill (5326)	Lippert	Dane Clark	June 25, '54	70m	Dec. 18	251		Fair
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept., '54	80m	Aug. 21	114		Good
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Passion (c) (503)	RKO	Cornell Wilde-Yvonne de Carlo	Oct. 6, '54	84m	Oct. 16	178	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phffft	Col.	Judy Holliday-Jack Carson	Dec., '54	88m	Oct. 23	185	B	Excellent
Pickwick Papers (Brit.)	Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature	(reissue) Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Port of Hell (5505)	AA	Dane Clark-Carole Mathews	Dec. 5, '54	80m				
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33	A-2	Fair
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran	Sept. 15, '54	81m	Sept. 4	129	A-2	Good
Pushover	Col.	Fred MacMurray-Phil Carey	Aug., '54	88m	July 24	81	A-2	Very Good
Q-R								
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Race for Life, A (5403)	Lippert	Richard Conte-Mari Aldon	Dec. 10, '54	69m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid, The (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54	83m	July 31	89	A-1	Very Good
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Rear Window (c) (5401)*	Para.	James Stewart-Grace Kelly	Oct., '54	112m	July 17	65	A-2	Excellent
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25, '54	80m	July 24	82	A-1	Good
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	A-1	Excellent
Ricochet Romance	Univ.	Marjorie Main-Chill Wills	Nov., '54	80m	Oct. 30	193	A-1	Good
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24, '54	93m	July 3	50	A-2	Very Good
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16, '54	73m	July 24	81		Good
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good CS-Ss, Ms, Os
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good
Rogue Cop (503)	MGM	Robert Taylor-Janet Leigh	Oct., '54	92m	Sept. 4	129	B	Very Good
Roogie's Bump	Rep.	Robert Marriot-Ruth Warrick	Not Set	71m	Sept. 25	153	A-1	Fair
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent CS-Ss or Ls
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July, '54	96m	June 26	41		Very Good CS-Ss, Ms, Os
S								
Sabrina (5402)*	Para.	Audrey Hepburn-Humphrey Bogart	Oct., '54	113m	Aug. 7	97	B	Excellent
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good
Saratoga Trunk (406)	WB	Ingrid Bergman-Gary Cooper (reissue)	Dec. 11, '54	135m				
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyer	Mar., '54	78m	Mar. 27	2238		Fair
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27	A-1	Good
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver	(reissue) Mar., '54	95m				
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8, '54	69m	Aug. 21	113	A-2	Good
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17	A-2	Excellent CS-Ss or Ls
Shanghai Story, The (5311)	Rep.	Ruth Roman-Edmond O'Brien	Nov. 1, '54	90m	Oct. 2	170	A-2	Good
She Wore a Yellow Ribbon (572)	RKO	Joanne Dru-John Wayne	(reissue) Sept., '54	104m				

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Shield for Murder	UA	Edmond O'Brien-Marla English	Nov., '54	80m	Sept. 4	129	B	Good	
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m	Aug. 14	105		Very Good	
Siege, The (5323)	Lippert	Special Cast	Nov. 26, '54	63m					
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good	
Sign of the Pagan (c) (CS)	Univ.	Jeff Chandler-Jack Palance	Dec., '54	92m	Nov. 13	209	A-2	Excellent	
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m	Nov. 13	(S)210			
Silver Chalice (CS) (c) (408)	WB	Virginia Mayo-Jack Palance	Feb. 12, '55						
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2	A-1	Good	
Sins of Rome (414) (Ital.)	RKO	Massimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50	B	Good	
Sitting Bull (c) (CS)	UA	J. Carroll Naish-Dale Robertson	Oct., '54	105m	Sept. 11	137	A-1	Excellent	
Sleeping Tiger, The (Brit.)	Astor	Alexis Smith-Alexander Knox	Oct., '54	89m	Nov. 6	202		Fair	
Snow Creature	UA	Paul Langton-Leslie Denison	Nov., '54	69m	Nov. 13	209		Fair	
So This Is Paris (c)	Univ.	Tony Curtis-Gloria DeHaven	Jan., '55	96m	Nov. 20	217	B	Very Good	
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167			2D, 3D
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m					
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good	
Star Is Born, A (CS) (c) (403)*	WB	Judy Garland-James Mason	Jan. 22, '55	154m	Oct. 16	178	B	Superior	Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m					
Steel Cage, The	UA	Paul Kelly-Maureen O'Sullivan	Not Set	80m	Oct. 30	193	A-2	Good	
Student Prince, The (CS)* (c) (424)	MGM	Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent	Cs-Ss or Ds
Suddenly	UA	Frank Sinatra-Sterling Hayden	Sept., '54	77m	Sept. 11	137	A-2	Good	
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch. (reissue)	May, '54	86m					
Susan Slept Here (c) (501)*	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good	
T									
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12	26	A-1	Good	
Target Earth (5503)	AA	Virginia Gray-Richard Denning	Nov. 7, '54	75m					
Tarzan Escapes (509)	MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov., '54	89m					
Tarzan, the Ape Man (508)	MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov., '54	102m			B		
Terror Ship (5330)	Lippert	William Lundigan	Sept. 3, '54	72m	Oct. 2	(S)170			
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good	
Theodora, Slave Empress (c)									
(Ital.-Eng. Dial.)	IFE	Gianna Maria Canale-George Marchal	Dec., '54	88m	Nov. 13	210		Good	
There's No Business Like Show Business (CS) (c) (426)	20th-Fox	Monroe-Merman-Dailey-O'Connor	Dec., '54	117m	Dec. 11	241		Excellent	Cs-Ss, Ms, Os
They Rode West (c)	Col.	Robert Francis-Donna Reed	Dec., '54	84m	Oct. 23	185	A-1	Good	
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m					
This Is My Love (c)	RKO	Linda Darnell-Dan Duryea	Oct. 27, '54	91m	Oct. 2	169	B	Good	
This Is Your Army (c)	COMPO	Documentary	Dec., '54	55m	Dec. 18	250		Very Good	
Three Coins in the Fountain (CS) (c) (413)*	20th-Fox	Clifton Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent	Cs-Ss, Ms, Os
Three for the Show (CS) (c)	Col.	Betty Grable-Jack Lemmon							
Three Hours to Kill (c)	Col.	Dana Andrews-Donna Reed	Oct., '54	77m	Sept. 11	137	A-2	Very Good	
Three Ring Circus (c) (VV)	Para.	Dean Martin-Jerry Lewis	Jan., '55	110m	Oct. 30	193		Very Good	VV
Thunder Pass (5405)	Lippert	Dane Clark-Dorothy Patrick	Aug. 20, '54	76m	Sept. 25	(S)154			
Tobor the Great	Rep.	Charles Drake-Karin Booth	Sept. 1, '54	77m	Sept. 4	129	A-1	Fair	
Tonight's the Night (Brit.) (c) (5506)	AA	David Niven-Yvonne de Carlo	Dec. 19, '54	88m	Nov. 20	217		Very Good	
Track of the Cat (CS) (c) (405)	WB	Robert Mitchum-Teresa Wright	Nov. 27, '54	102m	Nov. 13	209	B	Very Good	Cs-Ss
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set	91m	Nov. 27	225		Very Good	
20,000 Leagues Under the Sea (c) (CS)	Buena Vista	Kirk Douglas-James Mason	Dec., '54	128m	Dec. 18	249		Excellent	
Twist of Fate	UA	Ginger Rogers-Herbert Lom	Nov., '54	89m	Oct. 30	194	B	Very Good	
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 12, '54	69m	Sept. 18	145	A-1	Good	
U-V									
Ugetsu (Japanese)	Harrison	Machiko Kyo-Masayuki Mori	Sept., '54	96m	Sept. 18	145	B	Very Good	
Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	25	A-1	Excellent	
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m	Oct. 2	170		Good	
Valley of the Kings (c) (431)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent	Ds
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Nov., '54	71m	Aug. 7	97	A-1	Excellent	
Victory at Sea	UA	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good	
Violent Men, The (c) (CS)	Col.	Glenn Ford-Barbara Stanwyck	Not Set						
W									
Weak and the Wicked (5432) (Brit.)	AA	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good	
Welcome the Queen (Brit.) (c)	Brit. Info.	The Royal Tour	Sept., '54	50m	Sept. 11	138		Good	
West of Zanzibar (c) (503) (Brit.)	Univ.	Anthony Steel-Sheila Sim	Jan., '55	84m	Dec. 11	241	A-1	Very Good	
Westerner, The	Goldwyn	Gary Cooper (reissue)	June, '54						
White Christmas (c) (VV)*	Para.	Crosby-Kaye-Clooney	Jan., '55	120m	Sept. 4	130	A-1	Excellent	VV
White Orchid, The (c)	UA	William Lundigan-Peggie Castle	Nov., '54	81m	Dec. 4	234	A-2	Good	
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll (reissue)	Sept., '54	73m					
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good	
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Cathy O'Donnell	Aug., '54	87m					
Woman's Face, A (505)	MGM	Joan Crawford-Melvyn Douglas (reissue)	Oct., '54	106m			B		
Woman's World (421) (c) (CS)*	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54	94m	Oct. 2	169	A-2	Very Good	Cs-Ss, Ms, Os
X-Y-Z									
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Not Set	78m	Nov. 27	225	A-1	Fair	
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good	
You Know What Sailors Are (c) (Brit.)	UA	Akim Tamiroff-Donald Sinden	Nov., '54	89m	Nov. 6	202		Good	
Young at Heart (c) (409)	WB	Doris Day-Frank Sinatra	Jan. 1, '55	117m	Dec. 18	249		Excellent	

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 7,294 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	3	6	12	18	22
Adventures of Hajji Baba (20th-Fox)	—	4	27	7	—
Adventures of Robinson Crusoe (U.A.)	5	18	19	5	3
Apache (U.A.)	5	18	20	19	3
Beau Brummell (MGM)	—	10	9	6	3
Bengal Brigade (Univ.)	—	5	16	10	13
Betrayed (MGM)	2	28	40	17	3
Black Horse Canyon (U-I)	1	14	33	28	4
Black Knight (Col.)	3	12	9	3	1
Black Shield of Falworth (U-I)	—	9	49	13	—
Black Widow (20th-Fox)	—	13	4	3	—
Bounty Hunter, The (W.B.)	4	8	21	5	3
Bowery Boys Meet the Monster (A.A.)	—	4	5	—	4
Brigadoon (MGM)	5	10	10	12	3
Broken Lance (20th-Fox)	28	25	13	10	—
Bullet Is Waiting, A (Col.)	—	9	15	13	8
Caine Mutiny, The (Col.)	34	31	25	13	—
Captain Kidd and the Slave Girl (U.A.)	—	—	9	4	8
Carnival Story, The (RKO)	7	35	36	31	19
Dawn at Socorro (U-I)	1	15	19	20	20
Demetrius and the Gladiators (20th-Fox)	34	25	14	5	1
Dial M for Murder (W.B.)	8	56	26	22	8
Dragnet (W.B.)	56	35	11	7	2
Drive a Crooked Road (Col.)	—	13	5	17	6
Drum Beat (W.B.)	7	7	—	4	—
Drums Across the River (U-I)	—	17	41	9	4
Duel in the Jungle (W.B.)	18	6	29	1	2
Duel in the Sun (SRO) (Reissue)	—	17	15	26	5
Egg and I (U-I) (Reissue)	—	10	8	9	7
Egyptian, The (20th-Fox)	19	32	24	10	1
Elephant Walk (Par.)	15	52	28	7	3
Fireman, Save My Child (U-I)	—	5	7	10	17
Flame and the Flesh (MGM)	—	16	31	43	13
Four Guns to the Border (U-I)	—	7	11	4	—
Francis Joins the Wacs (U-I)	17	49	20	—	1
Gambler from Natchez (20th-Fox)	—	8	33	24	1
Garden of Evil (20th-Fox)	15	27	9	8	4
*Geraldine (Rep.)	—	—	3	7	12
Gone With the Wind (MGM) (Reissue)	50	27	13	9	3
*Gorilla at Large (20th-Fox)	9	6	6	15	4
Greatest Show on Earth (Par.) (Reissue)	—	7	5	8	—
*Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	—	3	5	4
Hell Below Zero (Col.)	1	18	52	16	8
Hell's Half Acre (Rep.)	—	6	35	9	5
Her Twelve Men (MGM)	7	9	21	21	4
High and Dry (U-I) (Brit.)	—	6	5	3	5
High and the Mighty, The (W.B.)	71	56	8	3	—
Human Desire (Col.)	—	2	6	10	3
Human Jungle (A.A.)	10	6	11	4	2
Indiscretion of an American Wife (Col.)	—	1	17	9	11
*Iron Glove, The (Col.)	—	5	4	6	1
*It Should Happen to You (Col.)	2	5	28	18	28
Jesse James' Women (U.A.)	—	9	12	3	—
Johnny Dark (U-I)	5	52	47	20	4
Johnny Guitar (Rep.)	30	50	33	4	4
Julius Caesar (MGM)	13	22	21	4	2
Jungle Man Eaters (Col.)	—	3	4	3	1

	EX	AA	AV	BA	PR
King Richard and the Crusaders (W.B.)	—	8	11	17	19
Knock on Wood (Par.)	9	10	27	29	21
Laughing Anne (Rep.)	—	2	11	9	7
Law vs. Billy the Kid (Col.)	—	10	15	7	2
Living It Up (Par.)	35	40	19	10	1
Lone Gun, The (U.A.)	2	7	17	5	4
Long Wait, The (U.A.)	—	19	25	27	6
*Lucky Me (W. B.)	5	10	25	35	—
*Ma and Pa Kettle at Home (U-I)	45	60	28	5	6
*Mad Magician, The (Col.)	—	1	8	13	5
Magnificent Obsession (U-I)	65	59	18	2	—
†Make Haste to Live (Rep.)	—	1	5	5	5
Man With a Million (U.A.)	—	11	21	43	12
*Massacre Canyon (Col.)	—	5	7	10	14
Men of the Fighting Lady (MGM)	9	27	41	19	4
*Miami Story, The (Col.)	1	8	15	20	5
Naked Alibi (U-I)	—	8	10	11	9
On the Waterfront (Col.)	12	14	18	11	—
Outcast, The (Rep.)	—	20	16	7	5
Outlaw Stallion, The (Col.)	—	—	7	5	2
*Phantom of the Rue Morgue (W.B.)	17	14	29	15	9
*Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
*Playgirl (U-I)	—	—	10	19	28
*Pride of the Blue Grass (A.A.)	—	1	—	8	7
*Prince Valiant (20th-Fox)	1	18	18	9	10
Princess of the Nile (20th-Fox)	—	5	19	9	11
Prisoner of War (MGM)	1	14	20	7	6
Pushover (Col.)	—	—	8	12	12
Raid, The (20th-Fox)	—	10	19	18	16
Rails Into Laramie (U-I)	3	5	23	25	12
Rear Window (Par.)	20	27	8	1	—
Return to Treasure Island (U.A.)	—	1	1	4	7
*Rhapsody (MGM)	1	21	17	25	13
*Ride Clear of Diablo (U-I)	12	9	34	11	5
*Riding Shotgun (W.B.)	—	16	27	30	6
Ring of Fear (W.B.)	2	8	17	9	17
River of No Return (20th-Fox)	70	24	25	2	3
*Rocket Man, The (20th-Fox)	—	—	1	10	7
Rogue Cop (MGM)	4	20	12	5	1
*Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	12	11	9	2	—
Saracen Blade, The (Col.)	1	—	7	13	4
Secret of the Incas (Par.)	1	10	24	31	15
Seven Brides for Seven Brothers (MGM)	65	35	8	1	2
Shanghai Story, The (Rep.)	—	3	14	5	5
*Siege at Red River (20th-Fox)	1	6	25	19	6
Silver Lode (RKO)	2	13	31	18	7
Sitting Bull (U.A.)	—	10	3	5	—
*Southwest Passage (U.A.)	—	3	13	16	7
Star Is Born, A (W.B.)	16	12	5	4	2
Student Prince, The (MGM)	8	17	26	15	2
Suddenly (U.A.)	10	13	22	9	6
Susan Slept Here (RKO)	15	52	5	5	1
Tanganyika (U-I)	7	11	34	12	24
Them (W.B.)	3	16	19	24	15
Three Coins in the Fountain (20th-Fox)	50	52	13	3	1
Three Hours to Kill (Col.)	—	5	10	2	5
†Track of the Cat (W.B.)	2	8	1	1	—
Untamed Heiress (Rep.)	—	2	1	13	1
Valley of the Kings (MGM)	—	10	40	21	10
Vanishing Prairie (B.V.)	25	9	7	—	—
Weak and the Wicked, The (A.A.)	7	8	9	1	4
White Christmas (Par.)	19	9	6	—	1
*Witness to Murder (U.A.)	4	4	15	8	8
Woman's World, A (20th-Fox)	32	26	10	4	1
*Yankee Pasha (U-I)	2	20	45	21	7
Yellow Tomahawk (U.A.)	—	3	21	3	2

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